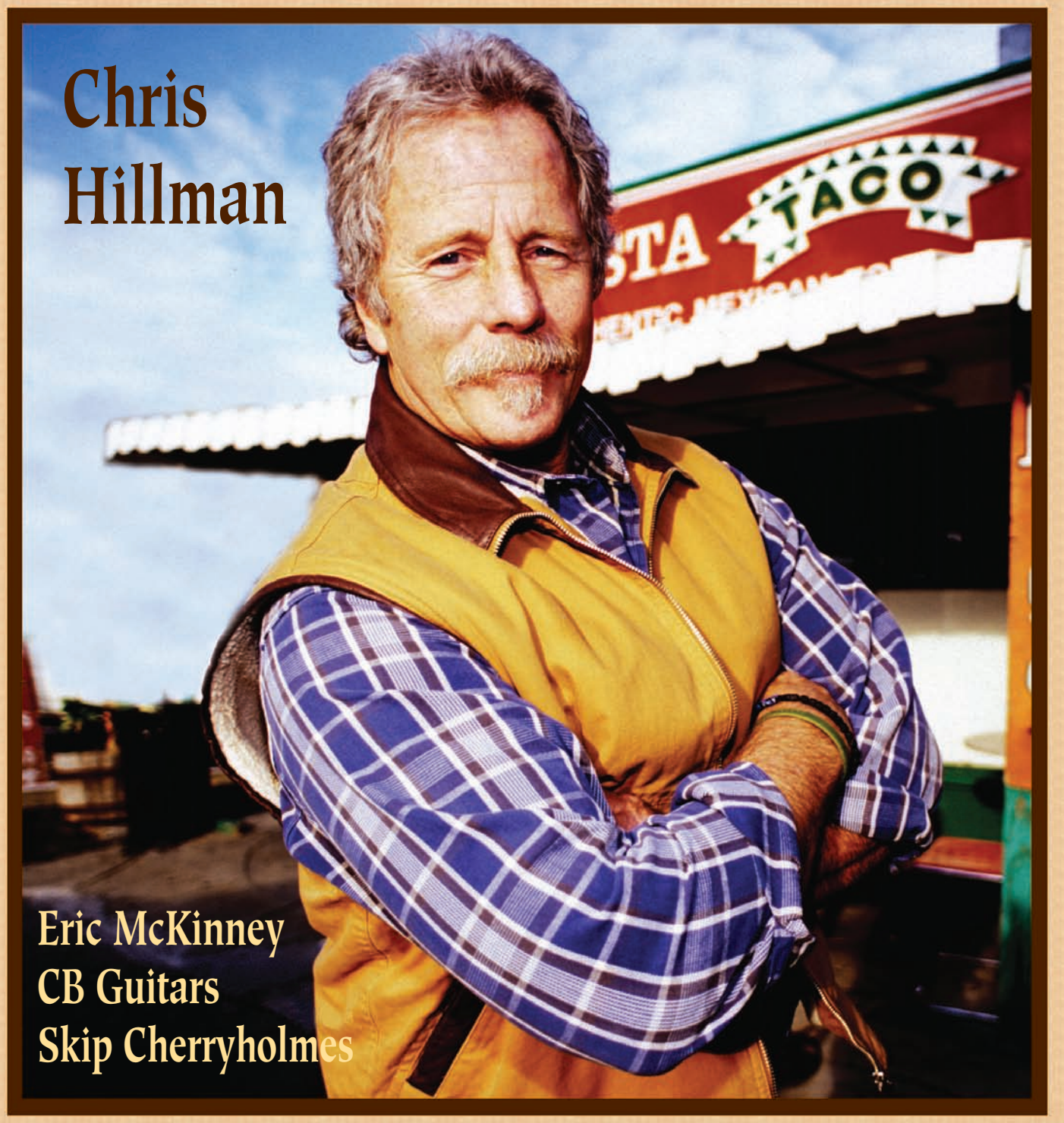
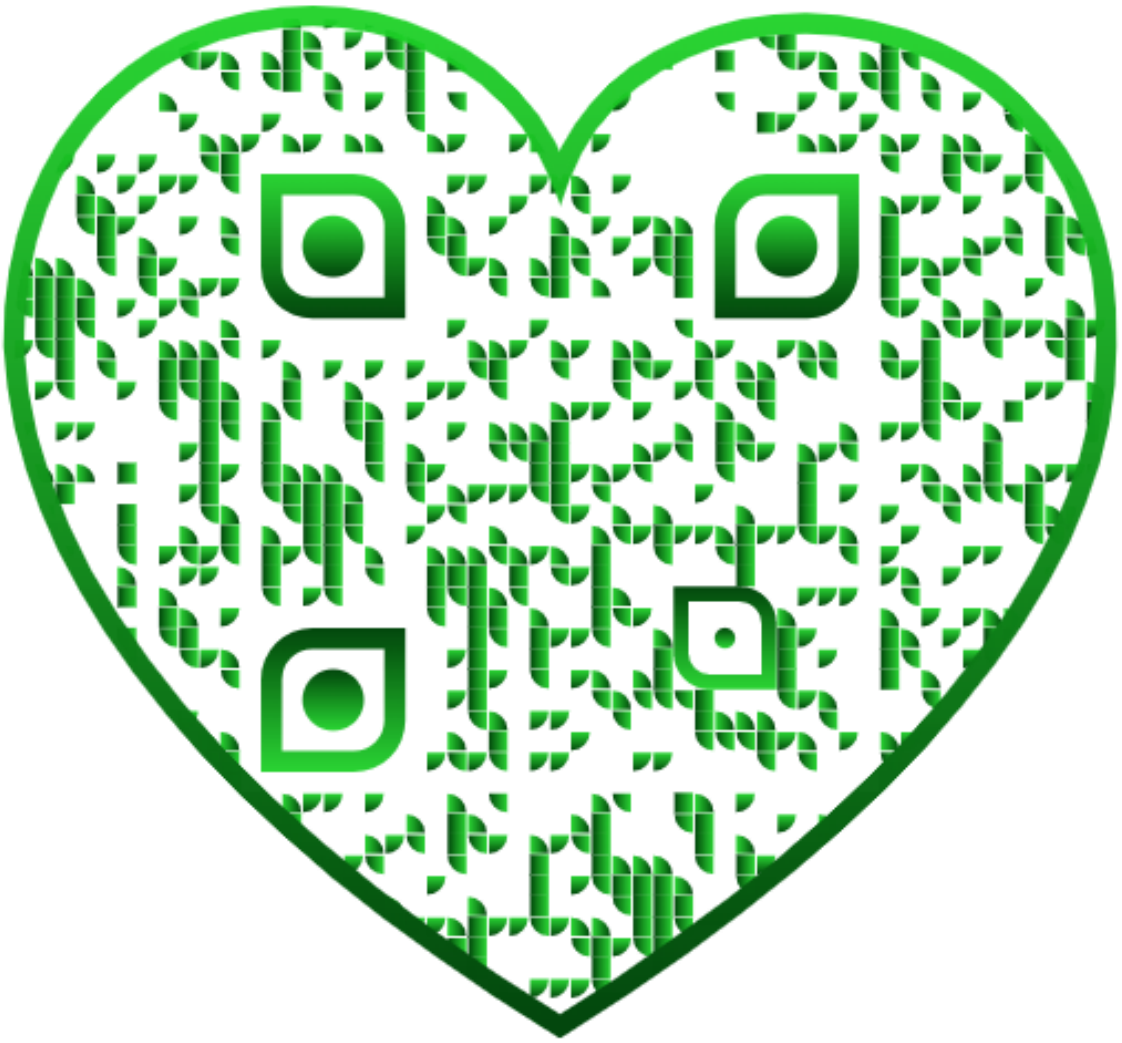
$5.00

Flatpicking Guitar Magazine

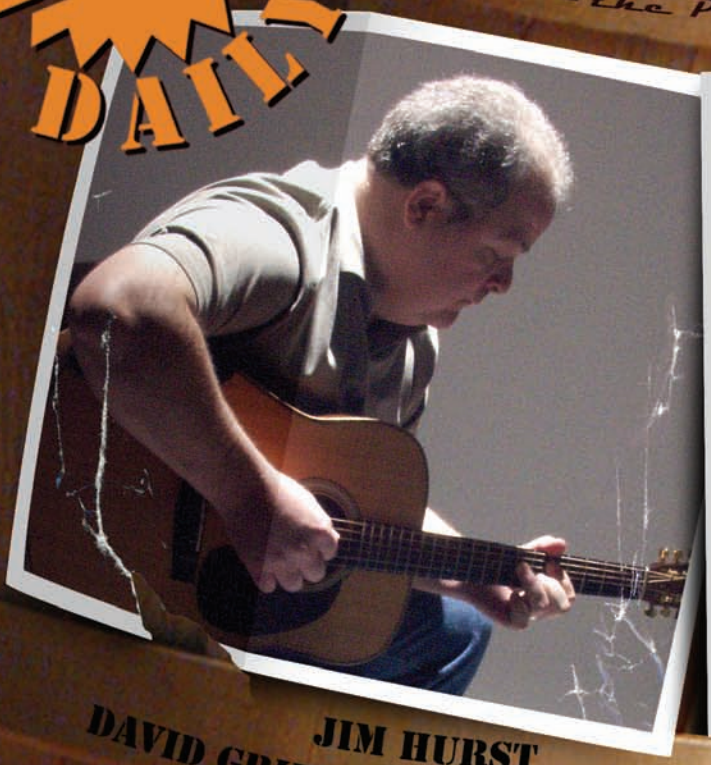
Volume 9, Number 5 July/August 2005

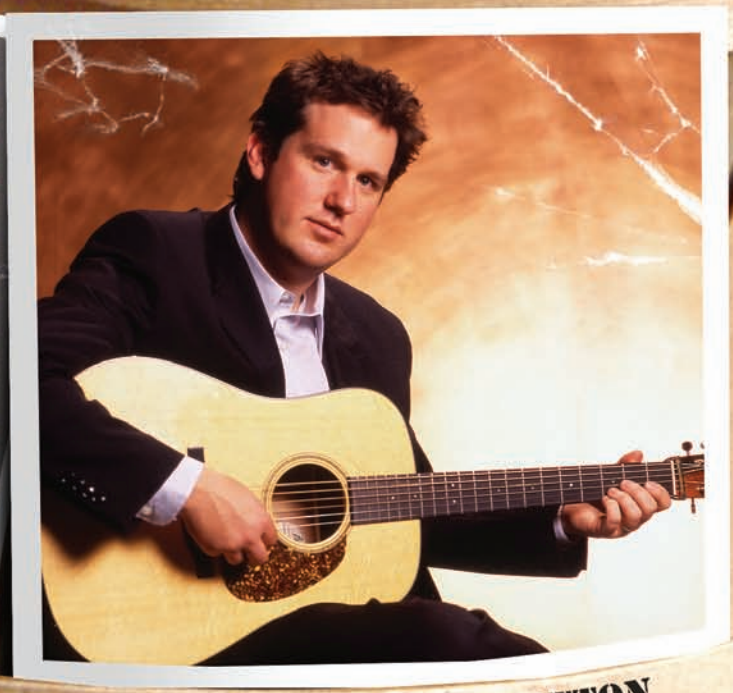




PICKED FRESH DAILY

D'Addario
the Player's Choice™





DAVID GRIER

JIM HURST

BRYAN SUTTON

KENNY SMITH

J.D'Addario
J. D'Addario & Company, Inc.
PO Box 290 • Farmingdale, NY 11735 USA • www.daddariostrings.com

D'Addario, FlatTops, EXP, and The Player's Choice are registered trademarks,or trademarks of J. D'Addario & Company, Inc.

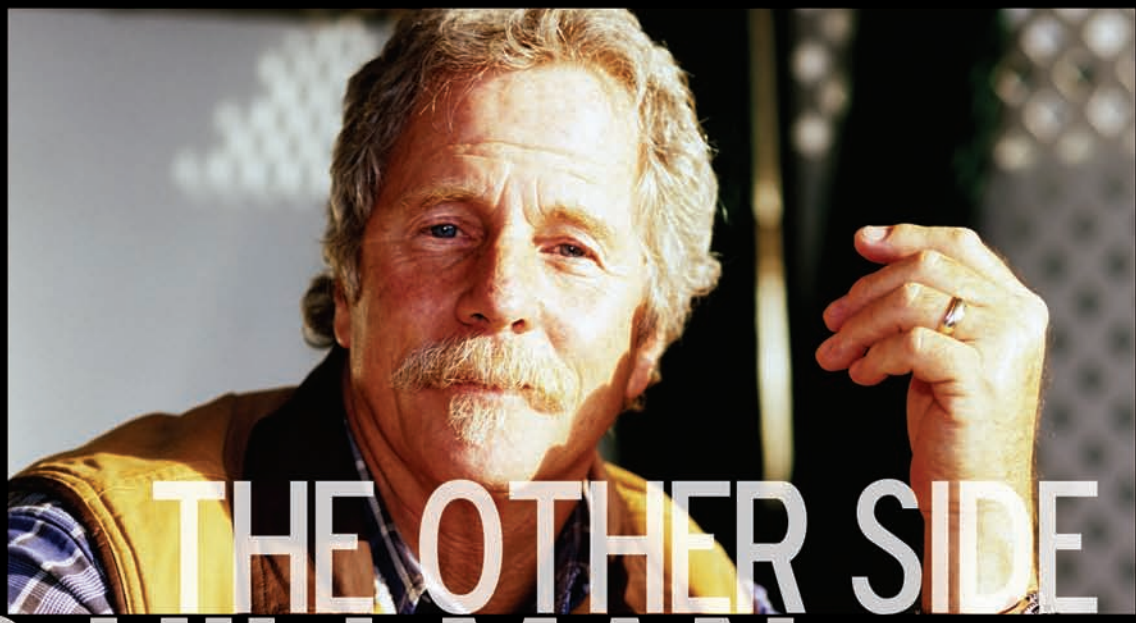
*MI SalesTrack certified unit and dollar sales 2004.

Made in USA

Every day, top players pick D'Addario, America's #1* strings.

are you getting enough guitar?
serious guitar
Steve Kaufman's 1998 Collings OM-42
www.collingsguitars.com | 11025 Signal Hill Drive | Austin, Texas 78737 | 512-288-7776

THE BYRDS • THE FLYING BURRITO BROTHERS • MANASSAS
THE SOUTHER, HILLMAN, FURAY BAND • THE DESERT ROSE
BAND • RICE, RICE, HILLMAN & PEDERSEN • CHRIS & HERB



THE OTHER SIDE

CHRIS HILLMAN

INDUCTED INTO THE ROCK AND ROLL HALL OF FAME IN 1991 AND BESTOWED WITH THE LIFETIME ACHIEVEMENT AWARD BY THE AMERICANA MUSIC ASSOCIATION LAST

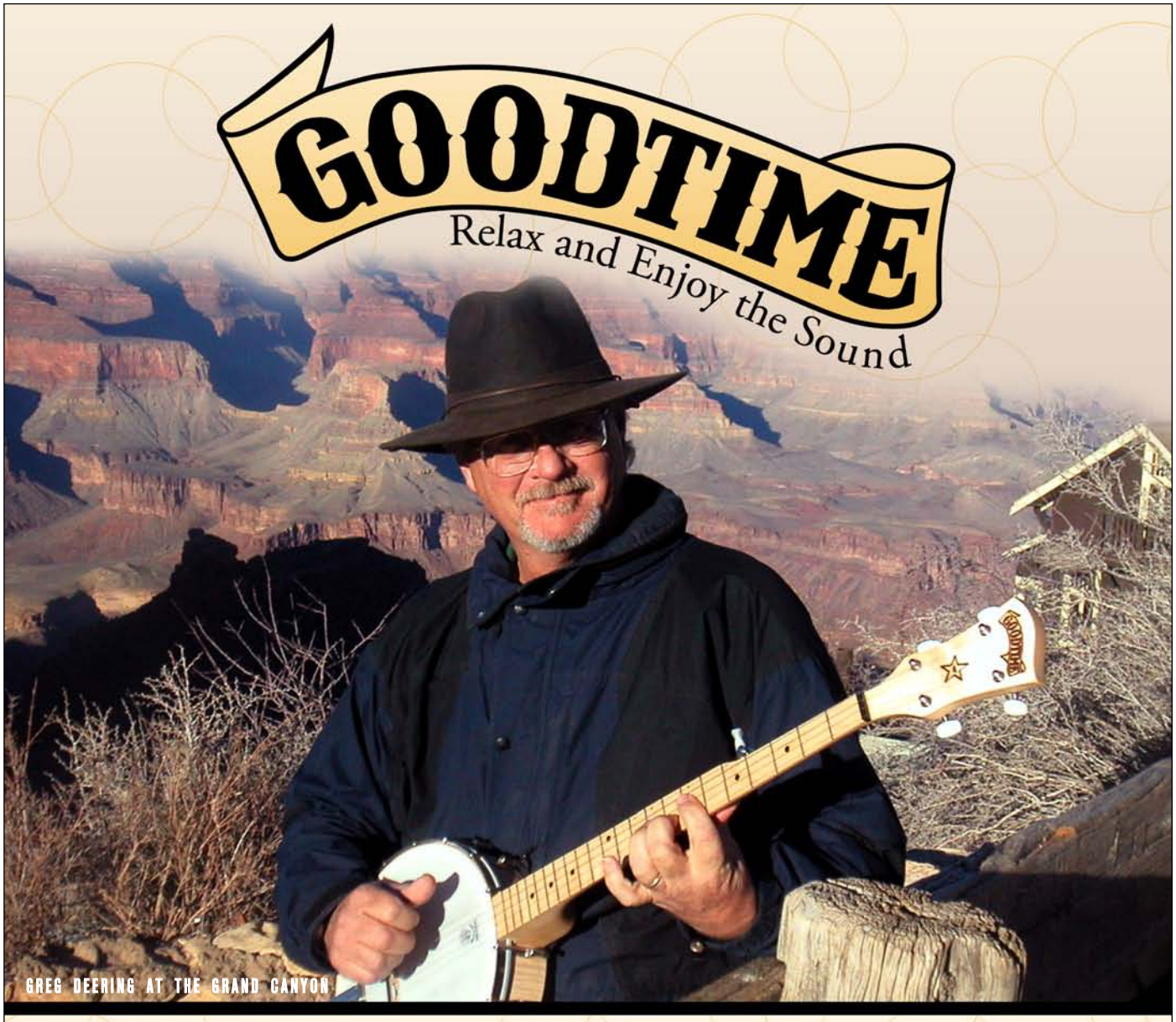
year, Chris Hillman has long been at the forefront of contemporary popular music–folk, rock, country, bluegrass and every combination or hyphenate genre–leading from the heart to create powerfully beautiful music. Now, Chris leads the way to *The Other Side*, his latest album of 14 new recordings, including new interpretations of "Eight Miles High," "It Doesn't Matter," "True Love," and "Missing You."

We assure that one visit to *The Other Side* will compel you to visit again and again.

Produced by Herb Pedersen

SOVEREIGNARTISTS.COM

SOVEREIGN ARTISTS



People have Goodtimes in Grand Places
You can Too!!

The only American Made Banjo for Only $299!

Playing the Banjo is fun and easy!

This great sounding, 4 lb. maple banjo can go with you anywhere.

Buy yours Now!

FOR A FREE COLOR CATALOG WRITE OR CALL:

DEERING BANJO COMPANY

The Great American Banjo Company

3733 Kenora Dr, Spring Valley, CA 91977

(800) 845-7791 or (619) 464-8252

www.deeringbanjos.com or email:info@deeringbanjos.com

THE BANJO & GUITAR

CRUISE

FEBRUARY 13-18, 2006

Cruise in luxury for 5 nights and six days in the Caribbean while working one on one with Brad Davis and Peter Mclaughlin.

BLUEGRASS GUITAR AND BANJO WORKSHOPS OFFERED FOR ALL LEVELS!

Beginning, Intermediate and Advanced Level Lessons and Workshops

- Beginner friendly workshops guaranteed
- Jamming classes with opportunities to pick
- Fun and interactive classes
- Additional private lessons available

A ROYAL CARIBBEAN LUXURY CRUISE WITH A COMPLETE GUITAR WORKSHOP FEATURING TOP INSTRUCTORS IN BOTH GUITAR AND BANJO.

TOTAL CRUISE AND WORKSHOP PRICE AS LOW AS 920.00
SPOUSE'S AND FAMILY ENCOURAGED, ONLY WORKSHOP PARTICIPANTS PAY FOR THE WORKSHOP.

FOR MORE DETAILS VISIT:
BANJOTEACHER.COM OR FLATPICKTEACHER.COM
1-866-322-6567

INSTRUCTORS ABOARD SO FAR

Flatpick Guitar Magazine Columnist
Top Guitar Player/Teacher
Brad Davis

National Flat Picking Champion
Great Picker and Teacher
Peter McLaughlin

Check the website for new instructor additions and other details.
Dan Miller of FlatPick guitar magazine will be aboard too!

BANJOTEACHER.COM
Banjo Lessons, DVDs, Books, CDs, Streaming Video
Unique Accessories and more!

FLATPICKTEACHER.COM
Books, CDs, DVDs, Lessons, Workshops, Links, Accessories

FLATPICKING GUITAR MAGAZINE

Flatpicking Guitar Magazine

Volume 9, Number 5

July/August 2005

Published bi-monthly by:
High View Publications
P.O. Box 2160
Pulaski, VA 24301

Phone: (540) 980-0338
Fax: (540) 980-0557
Orders: (800) 413-8296
E-mail: highview@flatpick.com
Web Site: http://www.flatpick.com
ISSN: 1089-9855

Dan Miller - Publisher and Editor
Connie Miller - Administration
Paul Riggins - Advertising
Contributing Editors:
Dave McCarty
Chris Thiessen

Subscription Rate ($US):
US $27.00
Canada/Mexico $37.00
Other Foreign $41.00

All contents Copyright © 2005 by High View Publications unless otherwise indicated
Reproduction of material appearing in the *Flatpicking Guitar Magazine* is forbidden without written permission

Printed in the USA

IBMA International Bluegrass Music Association MEMBER

CONTENTS

FEATURES

Chris Hillman: "It Doesn't Matter" **4**
Chris Bozung & CB Guitars **25**
Flatpick Profile: Skip Cherryholmes "Alone" **31**
John Carlini: Giving Something Back **37**
Store Visit: Picker's Supply **42**

COLUMNS

Flatpick Rhythm: Three and Four Note Chords **14**
Joe Carr
"Johnny the Blacksmith" **16**
Dan Huckabee
Maintenance & Repair **18**
Frank Ford
Kaufman's Corner: "Old Spinning Wheel" **20**
Steve Kaufman
Adventures in Acoustic Music: Search for the "Do" **23**
John Carlini
Nashville Flattop: Chicken Pickin' "John Hardy" **27**
Brad Davis
Gypsy Jazz Guitar: "Minor Swing" Part IV **38**
Paul Mehling
The O-Zone: "Irish Washerwoman" **40**
Orrin Star
Moving Up the Neck: "More Pretty Girls Than One" **43**
Dan Miller
"You Are My Flower" Part II **46**
Dix Bruce
Music Theory: "Rocky Road Blues" **50**
Mike Maddux
Gospel Guitar: "Let All Mortal Flesh Keep Silence" II **53**
Harold Streeter
"Jonah's Wake" **59**
Bill Bay
Flatpicking Fiddle Tunes: "The 8th of January **60**
Adam Granger
Eclectic Acoustic: Tone Production **62**
John McGann
X-treme Git-Tar Thrashing **63**
Dan Crary

DEPARTMENTS

CD Highlight: Eric McKinney—"American RIfle Team Hornpipe" **65**
Reviews **68**

How to Duplicate & Promote an Acoustic CD Release

1. **Send your music to radio.** No matter how you define your goals, you need to get your music to folk radio. One excellent way to do this is through a **radio-oriented sampler CD program**, such as the OASISACOUSTIC™ sampler CDs, which get the music of Oasis clients to hundreds of key radio stations throughout the U.S.

2. **Find distribution.** When people hear your music on the radio and want to buy the CD, will they be able to find it? If you make your CD with Oasis, they will. Here's why: Oasis clients automatically qualify for national distribution through Valley Media, the nation's largest full-line distributor. This means your CD is automatically available at all of the biggest Internet music stores: CDnow, Amazon.com, Music Boulevard, TotalE.com, etc. Your CD is also available for special-order distribution in all the big retail chains: Borders, Camelot, etc.

3. **Think "retail-friendly" when packaging your CD.** Your CD needs to look as good as it sounds. While jewel-box packaging is still very popular, as an alternative you may want to consider eye-catching **cardboard substitutes for the jewel box.** such as the patented **Oasis Jewel-Free™ Box**.

4. **Work with a reputable duplication company:**

• **Ask for references.** Who are the company's clients? Do they include artists and labels you respect? (Oasis is proud of our work, for example, with Trout Fishing in America, David Wilcox, Trapezoid, Chris Smither, Brooks Williams, Steven King, Salamander Crossing...)

• **Do they understand your music and your market?** If you're going to Kerrville for the first time, do they understand what this means? If your guitar sounds too tinny, do they know how to fix it? Nerissa Nields (The Nields) says "We love dealing with a company that knows and cares who we are. Oasis is fantastic; they manufactured our CDs in time to make sure we had them for our CD release at the Iron Horse. And the quality is superb."

OASIS®
CD & CASSETTE DUPLICATION

Call toll-free:
(888)296-2747 (888-BY OASIS)
send us e-mail at info@oasisCD.com,
or check out our web site, www.oasisCD.com
(selected as a Luckman's Best of the Web® site).

EDITOR'S PAGE

Chris Hillman Cover

It is a great honor to have Chris Hillman on the cover of this issue. I feel fortunate that someone of Chris' stature in the music industry was gracious enough to find the time to sit and talk with me about his career and give our readers some great information about playing music.

I first met Chris after he volunteered to work with us on our *Songs for Sophie* CD. Having Chris and Herb Pedersen involved in that project, and then getting the opportunity to meet Chris and Herb and interview Chris for the magazine was a real treat for me. I want to thank Chris for his generosity and his willingness to work with us.

www.flatpickteacher.com

Flatpicking Guitar Magazine is working in conjunction with www.flatpickteacher.com (owned and operated by Ross Nickerson of www.banjoteacher.com and the Guitar & Banjo Cruise fame) to provide some free downloadable flatpicking video lessons on various flatpicking techniques and topics. We currently have two lessons up and running by Brad Davis. One is on Brad's double-down-up technique. The other is on the "chickin pickin" technique that Brad talks about in his past couple of FGM columns..

Each video is in Quick Time format and is about 5 minutes long (around 30 megs to download). On my cable modem the download time was about 8 to 10 minutes for each of these videos. If you might be interested in a short video lesson from Brad, go to http://www.flatpickteacher.com and check it out.

In the future we will continue to add more free downloadable lessons as well as some pay-per-download lesson packages. The pay lessons will include video, audio, text, and tab and will be very reasonably priced. The first lesson series that we are currently working to complete is a bluegrass rhythm series by Jim Nunally. So go to www.flatpickteacher.com and check it out!

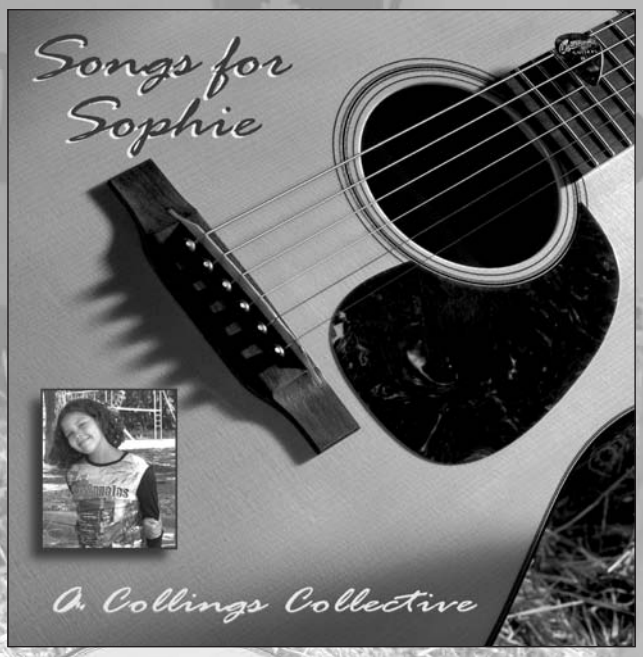
New Mark Cosgrove CD

I am proud to announce that the newest artist on the FGM label, Mark Cosgrove, has just released his first FGM Records CD. We are happy to have Mark on the label and we hope that all of you flatpickers will give us a call and order this great new recording. 800-413-8296 is the number, www.fgmrecords.com is the web site. Check it out!

FGM Records Presents:

Songs for Sophie: A Collings Collective

When you gather together some of the world's best musicians, playing some of the world's finest acoustic instruments, and they play from their heart to support a great cause, the result is nothing short of musical magic.



Songs for Sophie: A Collings Collective is a special recording project whereby some of the most talented musicians in acoustic music have volunteered their time and talent to help a very special girl, Sophie McCreary, and her family. Sophie is currently ten years old and has early onset bipolar disorder. [For more information about Sophie, please visit: http://www.anm.com/sophie/.] Sophie's dad, Steve McCreary, is the general manager of Collings Guitars, Inc. of Austin, Texas.

All of the musicians who have contributed to this project own and play Collings instruments and used those instruments—guitars and mandolins—on this recording. Each musician eagerly contributed to this project (without pay), not only because it was to benefit a good cause, but because of the love they have for their Collings instruments and the company that makes them.

When you gather together some of the world's best musicians, playing some of the world's finest acoustic instruments, and they play from their heart to support a great cause, the result is nothing short of musical magic. All proceeds from this recording go directly to help offset the high costs of Sophie's care. By purchasing this CD, you are helping a wonderful family who is an integral part of the larger musical family to which we all belong. If you feel inspired to lend more help to Sophie, please visit the above mentioned website and navigate to the "What To Do" page.

Song & Artist List:

1. **Sophie** Brad Davis
2. **Burdock Root** Matthew Arcara
3. **Guardian Angels** Keith Sewell
4. **In His Eyes** Kenny & Amanda Smith
5. **Good Medicine** Mark Cosgrove
6. **Missing You** Chris Hillman & Herb Pedersen
7. **The Geese in the Bog** Tim O'Brien
8. **You've Got So Much Love** Jim Lauderdale
9. **Late At Night** Dan Miller & Brad Davis
10. **Whispering Hope** Rich Brotherton
11. **Old Bud** Cody Kilby
12. **Tous Les Deux** David Doucet & Scott Fore
13. **McCreary's March** Steve Kaufman
14. **Complementary Pillow** James Nash
15. **Around the House** Chris Newman

Sophie McCreary

Call 800-413-8296 to Order
or visit
www.flatpickingmercantile.com

Photos by Dan Miller

Chris Hillman

When you hear the name "Chris Hillman" the first thing that pops into your head is probably not going to be "flatpicker." Words and phrases like "the Byrds," "awesome singer/songwriter," "Flying Burrito Brothers," "bluegrass mandolin," "Desert Rose Band," and "Rice-Rice-Hillman-Pedersen" are more likely to come to mind before "flatpicker" pops up on the screen. Although Chris is a good guitar player and does do some flatpicking, it is not necessarily what he is known for since other distinguishing elements of his talent have taken a front seat to his guitar playing abilities. However, I sought out Chris Hillman for a cover story in *Flatpicking Guitar Magazine* not to strictly talk about guitar playing, but to gain some insights about acoustic music in general terms. I felt that with the experiences he has had over his long career with recording, performing, and writing music; working with successful bands in bluegrass, rock and roll, country, country-rock, and folk music; and playing alongside some of the best guitar players that have ever slung a guitar strap around their neck (Clarence White, Stephen Stills, John Jorgenson, and Tony Rice to name a few!) Chris would have some valuable insights to provide our readers. After conducting an interview with Chris at a recording studio in Burbank, California, where he and Herb Pedersen were working on Chris' new solo project, *The Other Side*, I found that his candid answers to my questions far out-weighed my high expectations of the interview. Chris holds knowledge about playing music that only comes with decades of experience on the road, on stage, and in the studio. However, I also found that deeper than that knowledge, there is a wisdom that he has tapped into as a result of combining his experience with a passion to continually improve his singing, songwriting, and mandolin/guitar playing. Today, he is not one to rest on past achievements and success but rather continually looks deeper in an effort to refine and polish his talents and abilities. I hope that you are as inspired

Written by Dan Miller

by Chris' words here on these pages as I was, and continue to be, as a result of the interview.

Chris Hillman grew up in a rural area of San Diego County, California, at a time when southern California was defined by its sunny weather and relaxed lifestyle amongst fruit groves and orchards, not its highways, beaches, and theme parks. He recalls, "Everybody from the three little towns that comprised our area went to the one high school. We moved there in 1949. It was California at its finest."

When asked about his first experience with music, Chris said, "I got entranced with early television. We had one of the first old black and whites and I would dial in the Spade Cooley Show from L.A., and later Cliffy Stone and Town Hall Party. I just loved all of that country music. My father thought that I was insane. He and my mom had good taste in music and they listened to the big band stuff. They would say, 'I can't believe that you are listening to that music!' Then as the folk music thing came along in the mid-fifties, my sister came home from college and had the wherewithall and good taste to turn me on to Pete Seeger and the Weavers and Leadbelly, and from there I just kind of progressed."

Chris' taste in music always leaned towards the roots side, rather than commercial country or folk—more a Leadbelly fan than Kingston Trio. He recalls his first experience with bluegrass music, "I was watching Cal's Corral coming out of channel 13 in Los Angeles and there was a bluegrass band on the show called the Golden State Boys. I saw that and thought, 'Wow!'"

Not one to be satisfied with just listening to the music, Chris wanted to learn how to play it. "I started on guitar learning folk stuff, and then somebody got me to listen to the New Lost City Ramblers. I drove up the Ash Grove to see them and Mike Seeger was playing this blond F-5. I just loved the sound of it. I went back to San Diego wanting to learn how to play the mandolin, but nobody knew how to play it. I started trying to learn by hook and crook, trying to get it by listening to records, but it just wasn't coming together. I went back up to L.A. and watched the Country Boys [the original name of the band that became the Kentucky Colonels]. That is where I met Clarence. We were the same age, both sixteen at the time. So, I went up there and there was Clarence, Billy Ray, LeRoy Mack, and Scott Hambly, from Berkeley, is sitting in for Roland who is away in the Army. I don't know how I had the guts to do it, but I went up to Scott and asked him if he gave lessons. He said, 'Yes, here is my address.' I get on the train in Del Mar, California, I got my little F-2 Gibson that I'd worked all summer to get, it cost $100. I took an eight-hour train ride up to Berkeley to get a mandolin lesson because there wasn't anyone in L.A. playing the mandolin. Roland was away and Herb Rice, Tony's dad and the mandolin player for the Golden State Boys, was a single string player—almost like the Blue Sky Boys style. So I take the train to Berkeley and knock on Scott's door and he was the nicest guy. I spent two days and he taught me which pick to use, how to use my wrist, scales...all of these basics. After that things started coming together and I learned how to deal with the mandolin."

Shortly after graduating from high school in 1962, Chris' father passed away and Chris moved to Los Angeles with his mother to help her get back on her feet. After working in LA for a while and helping his mother, Chris moved back to San Diego and joined a band called the Scottsville Squirrel Barkers. The southern California bluegrass scene was small in those days and Chris and his fellow Squirrel Barkers frequently got together with others who were interested in playing bluegrass, including the Kentucky Colonels. Chris said, "We'd come up and see them, hang out with them, play with them and goof around. Clarence, Roger Bush, Kenny Wertz and I did a lot of jamming together. When Roland came back from the Army I got to know him and he showed me some different ways to approach the mandolin."

Recalling those early days jamming with Clarence White, Chris said, "I remember Clarence before he actually started taking solos. The guitar, up to that time, was mainly a rhythm instrument in bluegrass music. None of us going to the Ash Grove, and I'm counting people like David Lindley and Ry Cooder and various people around at that age group, had heard fast flatpicking. When Doc came out and played 'Black Moutain Rag,' nobody had heard anyone flatpick a guitar like that, it was always a rhythm instrument, or played in the fingerpicking style. It was quite an epiphany. It was like 'Oh my God, look what you can do with a guitar...who thought! Nobody did that.' Clarence was inspired by that. Joe Maphis was also a big influence on Clarence. Joe taught Larry Collins too. Joe was Larry's mentor. Clarence at sixteen and seventeen started to grasp this fast flatpicking stuff and began doing stuff that none of us could even conceive of."

Chris' longtime musical partner Herb Pedersen also grew up around the small California bluegrass scene. Chris was still a teenager when the two met. He said, "I met Herb Pedersen in 1963 when his group, the Pine Valley Boys, came down to L.A. It was a very tiny bluegrass community. We all knew each other...Me, Herb, Clarence, David Lindley, Bernie Leadon, the Mad Mountain Ramblers, the Golden State Boys.

Chris Hillman with the Scottsville Squirrel Barkers, 1963, L to R: Kenny Wertz, Chris Hillman, Larry Murray, Ed Douglas, and Gary Carr

The Byrds, circa 1965, L to R: David Crosby, Chris Hillman, Roger McGuinn, Gene Clark, and Mike Clark

It was a small community and we all played for the pure love of the music. None of us every thought we'd make any money at it. And I've got to hand it to Ed Pearl, who ran the Ash Grove, for bringing in the bands that played there. I got to see the original Flatt & Scruggs band with Curley Seckler, Paul Warren, and Uncle Josh, Jake...all of them. I'm forty feet away watching them. I saw the Stanley Brothers, Monroe, Doc Watson...this was good stuff!"

After spending a few years with the Scottsville Squirrel Barkers, Chris was offered the opportunity to play with the Golden State Boys. Chris said, "As you may know, I actually got hired to take Herb Rice's place in the Golden State Boys. Don Parmely had heard me play with the Squirrel Barkers and offered me the job. I replaced Herb and so I knew Tony and Larry back when they were playing together as the Haphazards. Tony was probably eleven, holding that big Martin. Larry was about sixteen. So, we all played in these various places...the Ash Grove, occasionally the Troubadour, and various country bars."

When Chris joined the Golden State Boys Vern Gosden was on guitar, Rex Gosden was on bass, and Don Parmely was on banjo. Around that time the band changed their name to the Hillmen. Chris recalls, "It was the best education I could get. Here was a middle-class kid from southern California who surfed and did all this stuff, but loved bluegrass, and I get this six month apprenticeship with real guys from the south. Don was from Kentucky and the Gosdens were from Alabama and had always emulated the Louvin Brothers. It was a very interesting 'bluegrass school' for me. At the same time Herb Pedersen was working with Vern Williams and Ray Park up in the northern California area. So he was also getting exposed to the real thing. The point being that Herb and I got this window on authenticity. It was learning what the music was really all about. It wasn't learning it at college from a record. It was a phenomenal. They were all very gracious with their time."

After spending about six months with the Hillmen, Chris put the mandolin down for a while and "got totally immersed in that Beatles rock thing." He recalls, "About 1966 my friend from the Squirrel Barkers, Ed Douglas, who was our bass player, called me and said, 'I got a Loar down here for you...$800.' I said, 'I don't play the mandolin now.' Dumb, stupid 21-year-old kid! But that is just what happened. I sometimes regret it, but it's OK."

Of course, anyone who has followed rock music knows that by 1966 Chris had become a founding member of the Byrds. Although the Byrds went through various band member changes over the years, the original Byrds band, formed in late 1964, consisted of David Crosby, Chris Hillman, Roger McGuinn, Gene Clark, and Mike Clark.

When asked about how a bluegrass mandolin player hooked up with the Byrds, Chris said, "The Byrds were not a garage rock band. They were guys out of acoustic music. Roger McGuinn was a folk guy...Crosby, Clark, everyone came out of acoustic music. Mike, the drummer, may have had some rock experience, but the rest of us didn't even know how to plug in an amplifier. I met them through the Troubadour. I had watched Roger get up at open mic night and play Beatles songs. A man named Jim Dickson was working with the Hillmen, trying to help us get our album on Electra records. He also got involved with Crosby, McGuinn, and Clark. David Crosby was originally going to play bass, but he didn't feel comfortable doing that so Jim Dickson asked me if I wanted to do it and I came down and faked my way through that."

Chris continues, "The Byrds didn't have a blue print. We didn't know what to do and so the Byrds sound, the three-part harmony, really came out of acoustic music. It was just trial by error. We initially tried to sound like the Beatles, but we didn't know how to do that and so by osmosis the folk and bluegrass background came out." When the Byrds' version of "Mr. Tamborine Man" shot to number one on the rock charts in 1964, folk-rock music was born.

When asked about what, if any, influence Chris had on the material the Byrds were recording, he said, "Initially, for the first album, I was just trying to figure out the bass. I didn't have much input until the second album. I thought it would be interesting to do 'Satisfied Mind,' which was an old Porter Wagner hit. I wasn't writing until the fourth album, *Younger than Yesterday*. I wrote a bunch of tunes for that album and one of them was called 'Time Between' where I brought Clarence in to play. That is when we first introduced Clarence to the Byrds situation and it was the first time that we had brought in extra musicians. He played Tele right out of the amp, no string bender, and he just cooked on it. We used him on about two or three songs. What grew out of that was that he was hired later on. Unfortunately, I only played a few shows with him and then I left in 1968 or 1969."

One of the Byrds' landmark recordings was *Sweethearts of the Rodeo* because it is regarded by rock and roll historians as one of the milestones on the road to country-rock music. Gram Parsons had joined the Byrds by that time and Chris and Gram had begun adding more country flavor to the Byrds repertoire. Chris recalls, "The *Sweetheart of the Rodeo* sessions took place in early 1968. Clarence was on those sessions, as well as Gram Parsons. We cut the sessions in Nashville. That was our first really radical departure from rock and going into country. To be honest with you, it is not my favorite Byrds album. But I thought that it was an interesting experiment."

When asked what led the Byrds to lean towards to country genre, he said, "Gram and I pushed that one. When we hired Gram as a sideman he knew what country music was and he could sing it. I said, 'Wow!', because that was really my true love. We persuaded Roger to do it, which wasn't hard because Roger's roots were in Woody Guthrie and all of that stuff. As it worked out *Sweethearts of the Rodeo* is probably the most influential album that the Byrds ever recorded. A lot of people who were not aware of bluegrass or country music became aware of it through that album. They heard that album, become interested, delved deeper into it and ended up buying Jimmy Martin records, or something."

The Byrds' trip to Nashville to record *Sweethearts of the Rodeo* marked the first time that a successful LA rock band had gone to Nashville to record. When asked why they made the decision to record there, Chris said, "To go to the motherland and be in the heart of it all. We used John Hartford and Junior Huskey on the sessions. John Hartford was a big asset to that record, he played banjo and fiddle."

The *Sweethearts of the Rodeo* album also marked Chris' return to the mandolin. Up until that time he had only played bass with the band. He remembers, "When we did *Sweethearts* in '68, I ended up getting back into the mandolin. I didn't even own one. I'm in Virginia and I found an old block inlay Gibson F-5 and bought it. I think it one of John Duffy's old mandolins [laughs]. He was one of my heroes. I bought this mandolin, started playing it, and it came back to me. *Sweethearts* was the first time I played it with the Byrds. From there I sort of dinked around on it with other bands, like the Burrito Brothers, but I didn't seriously get back to playing the mandolin until the early 80s. Then when Desert Rose started, John [Jorgenson] was such a monster that I didn't play. So John played mandolin onstage because he is such a fabulous player. Since 1996 about all I've been playing is mandolin, but that is another story."

In 1968 Chris decided to leave the Byrds. When asked about that decision, he explained, "I was sort of frustrated at that point. Roger and I were the last two guys and, as Roger said, we were 'spinning our wheels.' Gram Parsons had left the band by then. We had hired Clarence and a drummer, Gene Parsons, who had been in Nashville West with Clarence. See how incestuous this whole thing was? It was cyclical. Everyone was going around in a circle and the Byrds were like a rock Bill Monroe band because we kept taking players in, they'd do time, and then go off and do something else. Gene Parsons, Clarence, Roger, and myself did one show. I left and Gram Parsons and I started the Flying Burrito Brothers."

The Flying Burrito Brothers was the definitive country-rock band. Hillman and Parsons collaborated and wrote songs like "Sin City," "Christine's Tune," and "Wheels," which are now regarded as classic songs of the country-rock movement. However, just as Chris had helped push the Byrds towards country, he also helped push the Burrito Brothers back towards some bluegrass. He said, "After the very last Burritos record I did a tour with Byron Berline, Roger Bush, and Kenny Wertz. They played with us. The Burritos would do an electric show and then in the middle of the show we would go out and do a bluegrass set. I played mandolin. We did an album called *Last of the Red Hot Burritos* and that was part of the show. So, once again, there is Roger Bush back in my life after a five-year period. Kenny Wertz, from the Squirrel Barkers, back in my life after a seven-year period. Berline I knew when he was just out of high school and had come out to play with the Dillards."

After the Flying Burrito Brothers last tour, Chris and a few other members of the Burritos joined Stephen Stills to form the band Manassas. Chris and Stephen had known each other "from the old days in rock" when Stills was in Buffalo Springfield. Chris said, "We had a night off in Cleveland and went to watch Stephen play. He was on a hiatus from CSN and was playing solo. We talked back stage. He called me about two months later and said, 'I'm doing these sessions in Miami, are you interested in coming down and playing mandolin?' So I said, 'Sure.' He had Byron Berlin, Al Perkins (on steel), and myself come down and play. It developed into Manassas." In Manassas Chris primarily played the electric guitar, but he also got to play mandolin in the show.

When Stills decided to put the band together after the Miami sessions [1971], Chris was ready to move on. "The Burritos were sort of exhausted at the time and nothing was going on. The level of musicianship in Manassas was top of the line. Stephen was an interesting guy to work

Clarence White and Chris Hillman with the Byrds in 1969

The Flying Burrito Brothers at the Hollywood Palladium, 1969. L to R: Gram Parsons, Michael Clark, Chris Hillman, Chris Ethridge, & Sneeky Pete Kleinow

with and I learned a lot from him. There is an interesting acoustic guitar player by the way. You know he plays with his finger? He doesn't use a pick. I always said, 'This guy should do an acoustic album.' His tone, his attack... I learned a lot from him on guitar, on song writing, on crafting a song—he was a monster. Manassas did a double album with a whole section of country music. He is one of the few guys in rock and roll who understood country music. Of all the bands I played in, that band was capable of doing a salsa song, or slow country ballad, or a song with a bluegrass beat."

Although Chris had been involved in rock and roll and country rock for a decade, he was still aware of what was happening in the bluegrass world. He said, "The whole decade of the seventies in rock and roll was pretty crazy. It was self-indulgent and non-productive. At the same time, to put this in perspective, Sam Bush was getting the Newgrass Revival going and Ricky Skaggs was with Boone Creek. So all of this interesting stuff was coming out of acoustic music."

One night in Kentucky Chris' rock career crossed paths with his bluegrass past. He recalls, "Manassas was playing Lexington, Kentucky. I walked into the Holiday Inn and there is J.D. Crowe with Tony and Larry Rice. I hadn't seen them for five or six years. Tony was all grown up, playing and singing really good. Bobby Sloan, who I had known from when he was with the Colonels, was also there. I sat in with them and met J.D. for the first time. J.D. went on to cut a couple of my songs from the Burritos. I hadn't expected to see them at all."

Chris stayed with Stephen Stills and Manassas for two years. He then formed a band with J.D. Souther and Richey Furay. Although the Southern-Hillman-Furay band had a pop hit with "Fallin' In Love" and their album went gold, Chris said, "That was a band that was sort of thrown together by the record company. In theory it was a good idea, but it didn't really work that well. J.D. and Richey are both great singers and songwriters, so that band had three songwriters put into a band. It never gelled." From there Chris cut a couple of solo records for Asylum Records and then he regrouped with Roger McGuinn and Gene Clark from the Byrds and formed a band called McGuinn-Clark-Hillman. He said, "We didn't want to call it the Byrds because David Crosby wasn't involved. That was actually not a bad group."

When the McGuinn-Clark-Hillman band broke up in about 1981, Chris said, "I went back to square one. I started playing the mandolin all the time and went out on the road. That is when I hooked up with Barry Poss at Sugar Hill Records. He had released the old Hillmen album that we had cut in 1963. I did a solo album for Barry and had Herb Pedersen, Byron Berline, Bernie Leadon, Kenny Wertz, and a bunch of people play on it. Then I started going out and playing festivals with Al Perkins on guitar or dobro and me playing guitar or mandolin. We played as a duet. That went on for a few years. I was literally back at square one playing the mandolin."

A short time later Chris went on tour opening for Dan Fogelberg with a band consisting of Herb Pedersen, John Jorgenson, and Bill Bryson. He first called it the Chris Hillman Band. Chris remembers, "I didn't want to start another electric band, but John [Jorgenson] got me going and we did a couple of shows with J.D. Maness on steel guitar and Steve Duncan on drums. All of the sudden there is the Desert Rose Band. This is about 1985 or 86 and I didn't have any intention of doing that, but we got a record deal without even trying to get one. We had a bunch of hit records and were on the road for four or five years. I am proud of that band. We did a remake of 'Time Between' that I had cut with Clarence in 1967. We recut it in Desert Rose Band in 1987 with John Jorgenson playing crosspicking mandolin. It was unbelievable. He did it just as fast as Jesse McReynolds could play. That was a good band."

The Desert Rose Band turned out a string of 16 country hits between 1987 and 1994. They recorded seven albums and won multiple awards from the Academy of Country Music. Chris' songwriting continued to be strong during the Desert Rose Band years. Six of the band's top-10 tunes were written by Chris: "Love Reunited," "One Step Forward," "Summer Wind," "I Still Believe In You," "Start All Over Again," and "Story of Love."

After the Desert Rose Band's run ended Chris and Herb Pedersen formed a band with Larry and Tony Rice called Rice, Rice, Hillman & Pedersen. They cut and released three albums. Chris said, "That was a good band. It never really was a touring band. We didn't have the discipline. I have great respect for those Rice boys. They are good guys. They are like family. It was a good experience. I do wish that we had taken more time on the live shows that we did perform. I don't think we ever gelled in the live shows."

These days Chris and Herb Pedersen are still performing and recording together. They usually go out as a mandolin and guitar duo, singing great two-part harmony in the style of the early country brother duets. Chris said, "We are like the twenty-first century Blue Sky Boys, Monroe Brothers, or Louvin Brothers." On occasion they take out Sally Van Meter on Dobro and Bill Bryson on bass. Sally, Herb, and Bill—along with

Gabe Witcher on fiddle and Larry Park on guitar—also join Chris on his new solo project, which Herb produced. The CD is called *The Other Side* and will be release in July 2005 by Sovereign Artists. Chris said, "For lack of a better term, I would call it 'acoustic country.' It has been one of the most enjoyable things that I've ever done in the studio. We had such a good time making this record. Everybody got along great and was giving. The tracks feel really good." Chris and Herb also intend on going back in the studio this fall to record a duo album.

The Guitar and the Music

Regarding his guitar playing, Chris said, "I do take solos on the guitar. I do flatpick. But it is not the most intricate thing. I have a good time and it is 'Chris' style.' I'm really a singer/songwriter. But what I do on guitar is stay within the realm of the Carter Family and Doc Watson. I got to work with Tony in Rice-Rice-Hillman-Pedersen and I would just watch him. He is one of the finest rhythm players around. He is a great lead player, but boy, what a rhythm player. That is an art."

In addition to watching Tony Rice next to him on stage, Chris also has had the opportunity to work with other guitar greats such as Clarence White, Stephen Stills, and John Jorgenson. When asked what he learned about the guitar working alongside these guitar masters, Chris said, "With Clarence you couldn't help but hone in on his sense of time. His sense of time was from another solar system. The best way I can describe it is that he just barely makes the downbeat. It was this sense of syncopation that was intuitive inside of him. He heard things a little differently. I don't quite know how to explain it, but that sense of timing in his solo work was just amazing. So I learned about that from Clarence. If you listen to any of the old Colonels instrumentals, it is just amazing."

Chris continues, "With Tony, I was just in awe of his rhythm. It is so dynamic. He is right there on the beat, and his passing chord stuff in rhythm is unbelievable. Stephen Stills could take a note and put a little vibrato on it, not necessarily bending it, but this real nice vibrato. I learned that from him, plus some fingerpicking stuff. He had a minimalist approach—less is more. His acoustic playing was so beautiful, but it was so minimalist. Every note that he played meant so much more than if someone else was putting seven or eight notes in that measure."

Chris Hillman has had an incredible musical career and has played alongside some of the most outstanding musicians that have ever played rock, folk, country, or bluegrass music. When Chris was asked what advice he could lend regarding playing in a band, he said, "Listen. Less is more. And rhythm is first and foremost. With rhythm, I only know a few guitar players who can really tackle rhythm properly. Herb Pedersen is one of the best rhythm players around. My time has actually improved by playing with Herb. Bernie Leadon is a great guitar player. John Jorgenson is a good rhythm guitar player. Tony is superb. Jimmy Martin was a great rhythm guitar player and I think Tony got a lot from that. Lester Flatt was a great rhythm player. That is first and foremost on the guitar, I think. After you learn rhythm, then you can go and play your lead stuff."

When asked what he feels sets these rhythm players apart from everyone else, Chris said, "They feel the music, they hear it, and they keep it simple and flowing. You want music to swing. If you think about it too much, it is not going to happen. There is a classic old line in jazz about someone telling the drummer that he is dragging and so he starts to think about it so much that he loses his feel for the music and it becomes mechanical. It is psychological torture for somebody to do that. I've had that happen to me where someone says, 'Hey, you are rushing on the bass.' You've got to get above that and start to feel the music. You listen to it and feel it, become totally immersed in what you are doing at the time. Rhythm guitar, I think, is one of the most subtle and difficult things in the world. I'm still working on that. I've watched Herb, I've watched his right hand and I've listened to him and learned a lot from him. And Bernie Leadon, you can watch his right hand when he plays rhythm on a D-18 and set your watch to it. He is so smooth and has a light touch. I always used to beat up instruments and play so hard. In my old age I've learned to play light. You can get that feeling out and increase your speed when you lighten up. That is something that I had to learn at a late age. The point is, you never stop learning or refining what you do."

Chris continues, "It is hard for a young guy to grasp the 'less is more' concept because when we are younger players we try to cram in a thousand notes per measure. You hear these younger guys playing now that are unbelievable. They are all over the fingerboard. But sometimes they don't play the melody. That is what I miss. I think it is a natural progression of any musician that you eventually get to a point where you start to play less. You concentrate on the melody first and then enhance that melody with just little things. As you get older you start to understate it, season out, and settle in. You don't have to play the fanciest stuff in the world. One of my favorite mandolin players is Roland White. Do

The Flying Burrito Brothers, 1969, L to R: Gram Parsons, Chris Hillman, and Sneeky Pete Kleinow

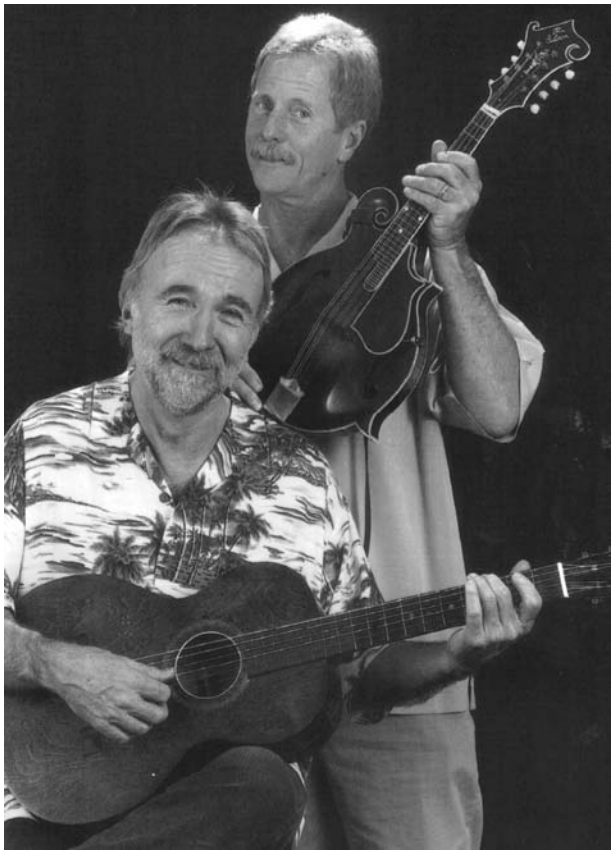
The Desert Rose Band, 1987, L to R: Jay Dee Maness, Herb Pedersen, Chris Hillman, John Jorgenson, Bill Bryson, and Steve Duncan

you know why? He doesn't play a million notes. He is not Ronnie McCoury, or Sam Bush, or David Grisman, or Ricky Skaggs, and they are great. All of those guys are phenomenal. But Roland plays different. He plays rhythmic...rhythm, once again, first on the list—time and rhythm...and Roland understates it. You know it is his solo when he is doing it. Roland is a very humble man. I used to get so frustrated. I'd see these young mandolin players in bluegrass and I'd think, 'I'll never play that good. I'm too old and I can't play that fast.' But one day Roland and I were judging a mandolin contest at a festival and I watched this kid and said, 'Wow!' Roland looked at me and said, 'Well, you know, we just do what we do as well as we can.' I said, 'You got it!' "

One more bit of advice Chris had to offer was, "develop your own style." He said, "You emulate to a certain point when you are first learning. I remember learning off of records, but I would do it just enough to get the gist of it. I never played 'Roanoke' or 'Rawhide' just like Bill. I would do it my own way, and I really recommend that people do that. Just get the essence of someone else's material and then you play it the way you feel it. Then all of the sudden you start to create your own stuff, be it an instrumental, or a song with lyrics, or a melody to a song. That is basically it. But get that rhythm down...get that nice smooth rhythm down, then you can go into your lead stuff."

Although Chris has lived a life in music that would be the envy of any musician, he does not rest on his past accomplishments. He said, "I'm still learning. You know this. You never learn it all. There is no truth to the cliché, 'He mastered the banjo.' You never really master anything. I am constantly learning from people. Not where I am stealing or plagiarizing, but I'm watching and thinking, 'what an interesting thing.' Learning now to me is that I'll hear standards, in the way of pop music, old tunes from the 40s, and learning that the melodies were so good then. 'All of Me,' for instance, you play that and it opens other doors. Never turn your back on any kind of music. There is some bad, cornball, musical in every style. But there is also a beauty in each style, be it jazz, country, bluegrass, rock, or blues, or whatever. There is always something at the heart of it that is so magical."

Back on the topic of working with other members of a band, Chris said, "My analogy of working with any group of people is that initially everybody has a paint brush and you are all painting the Mona Lisa together. There is no way to really analyze it. It is sitting down and working and playing music and knowing intuitively if it is the right thing. Each person will know. You will all have that feeling because when the music is working it is floating. It is so delicate and light. When you have to work at it, it becomes physical labor. When I played bass with Jim Gordon, one of the great studio drummers who played with Clapton, it was like floating on air because his time was so good. There was no fighting. For a band, you have to get to that place where there is no resistance. Everybody is tuned in together and working together. Initially, when you start out the band, it is always the journey that is the rewarding part. A creative endeavor has to be dealt with in ever-so-delicate terms when you are working with other people. It is a give and take thing. One of the things about John Jorgenson that is really good is that he is a very giving musician. A giving musician is someone who never lords it over someone else about how much they know about this or that. A giving musician is there to encourage you. Playing with John, in my limited capacity next to him as an astounding musician, he was always giving. He always helped me, he always made me feel good. Tony was



Chris Hillman and Herb Pedersen, 2002

Chris Hillman and Tony Rice perform at Merlefest

also that way in the studio when we were recording the Rice-Rice-Hillman-Pedersen records. I would say, "Gee, Tony, I don't really need my rhythm guitar on this one and he would say, 'No man, this makes the track sound good!' That is a giving musician. It makes you comfortable. And to create that place where everybody is comfortable, it magnifies the creativity and puts the goal within reach. It is a wonderful thing to be giving and make everyone comfortable. I've learned a lot of music from people like that."

Starting in 1966, with the Byrds' *Younger Than Yesterday* record, Chris has consistently been writing songs. In addition to writing hits for his own bands, Chris' songs have been recorded by Dwight Yoakam, Marty Stuart, Tom Petty, The Oak Ridge Boys, Patty Smith, Marshall Crenshaw, and many others. When asked if he could provide our readers with some helpful suggestions regarding the songwriting process, Chris said, "Look at the lyric that you are writing and ask yourself, 'Is this something that I am going to be able to listen to in twenty years?' Do *not ever* listen to what is on the radio and say, 'I've got to write that kind of song.' By the time you do write that kind of song, it will be passé. We have created an amazing disposable culture. When I got into the music business it was a small cottage industry. Even if you were lucky enough back then to get on a label, they'd keep you around for a while if you worked hard. It is just disposable now."

Chris continued, "It is kind of a trite saying, but 'write from the heart.' Try to look at it as if it is a short story and get as descriptive as you can. Write from something that is familiar. I can't say what comes first, the melody or the lyric line, because it changes. These days I write more of a positive bent to most of my songs. I don't have anything to whine about at age 60. I'm alive and I have a good family, so I'm a pretty happy guy. It is hard to go back and write some sort of angst-ridden song that I might have written when I was 23 years old. You can create a song with lyrics out of a guitar lick. You can be fooling around on the guitar and come up with a lick that becomes the hook of the song. That happens. I wrote a song on the mandolin for the new album and it is just mandolin and banjo. The lyric is sort of a gospel type song. I write most everything on the guitar, but you can write on any instrument."

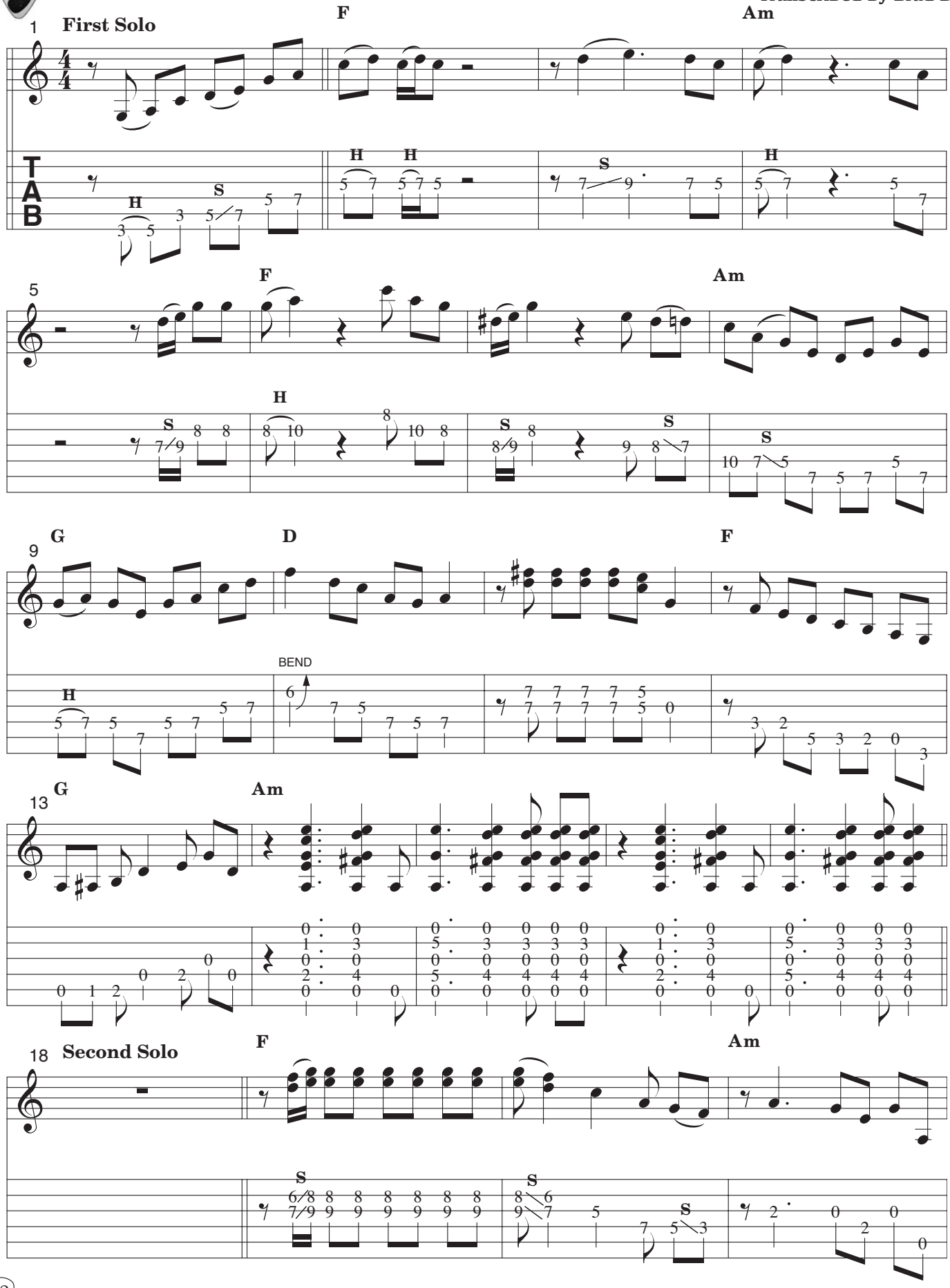
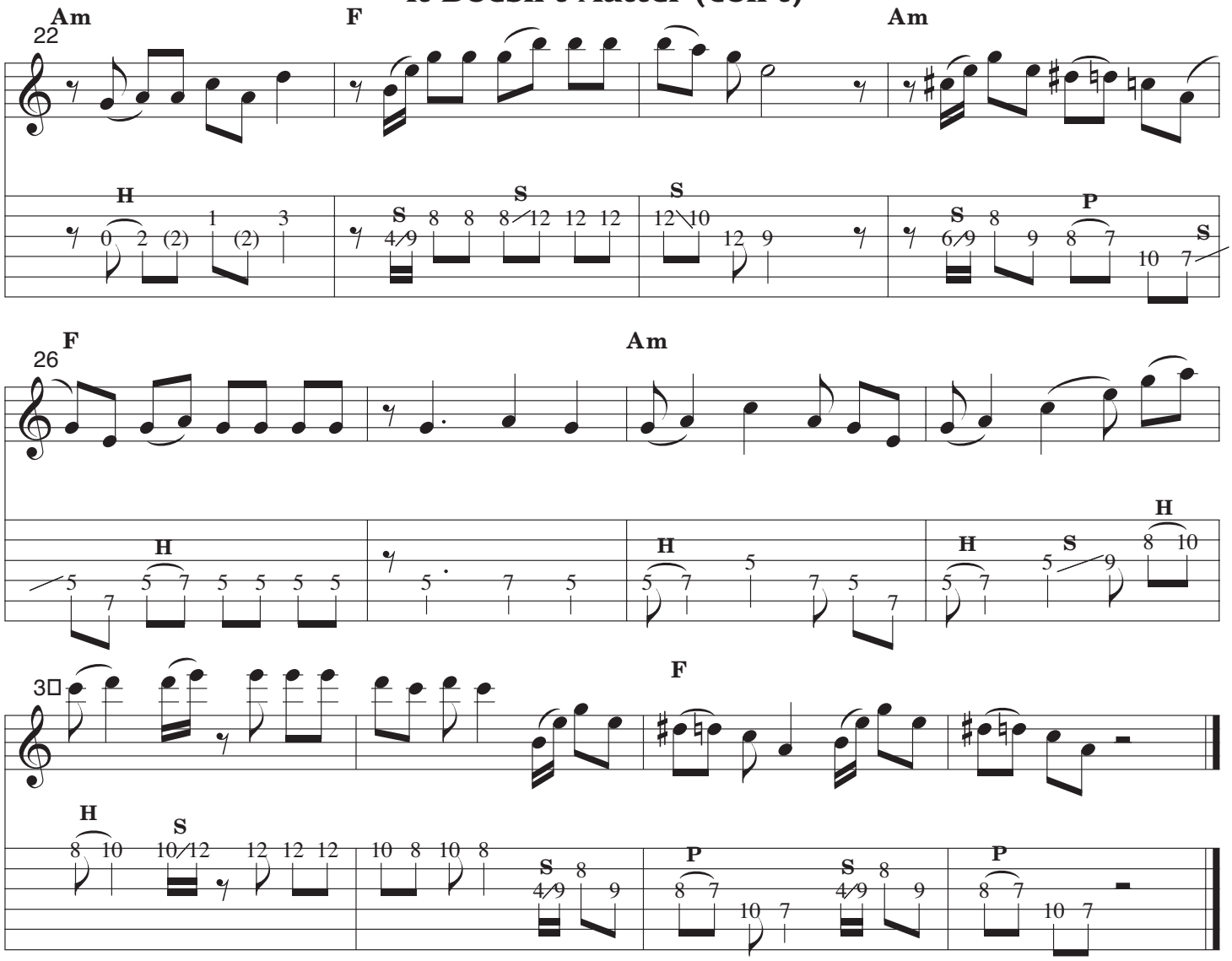
In closing, Chris said, "I think that there have been times in my life where I took things for granted and didn't put enough work in. My only regret in all the years is that I didn't put more time into playing and learning more. I was lazy. It is not too late, but that is my only regret. The more you put in, the more you will get out of it. I love seeing these kids at these festivals that are fifteen and sixteen playing acoustic instruments. I think it is fabulous. They are so good, and dedicated. That is all we can leave is the legacy. That is the positive. It is not that other side, that negative rock and roll self-indulgent stuff. That doesn't count. What counts is legitimate, honest music. I don't recommend that other stuff. When young kids ask me, I say, 'Play music and have a good time, but get a college degree. If something happens, wonderful, but have something to fall back on. Enjoy music and take it as hobby and pursue it and have a good time with it.' That is what it is all about. If you have a good time with it, everyone else will too."

On the following pages we have transcribed Chris' guitar solos to a song that he wrote with Stephen Stills called "It Doesn't Matter." It is one of the many great songs on his new CD *The Other Side*. You can also hear Chris and Herb on the FGM Records release *Songs for Sophie: A Collings Collective*. Chris owns and plays a Collings CJ guitar (see photo above).

Waverly
Est. 1918
Made in USA
"Our favorite tuners. They're all we use, what more can we say?" —Collings Guitars
Renowned acoustic guitarmakers choose Waverly tuning machines for their finest instruments:
• C.F. Martin • Collings • National
• Froggy Bottom • Huss & Dalton • Merrill
• Galloup • Santa Cruz • Bear Creek
• James Goodall • Michael Lewis • Tippin
• David Webber • Julius Borges • Lanham
• Bourgeois • Gibson Custom Shop
FINE GUITARS WEAR WAVERLY.
Stewart-MacDonald
21 N. Shafer St. • Box 900 • Athens, OH 45701 • USA
For free catalog call 800-848-2273
stewmac.com waverlytuners.com

Audio CD
Track 2

It Doesn't Matter

Guitar solos
Arranged by Chris Hillman
Transcribed by Brad Davis

It Doesn't Matter (con't)

Our Best Selling Video in 2002! and 2003!

Now Available on DVD!

Orrin Star's

Flatpicking Guitar Primer

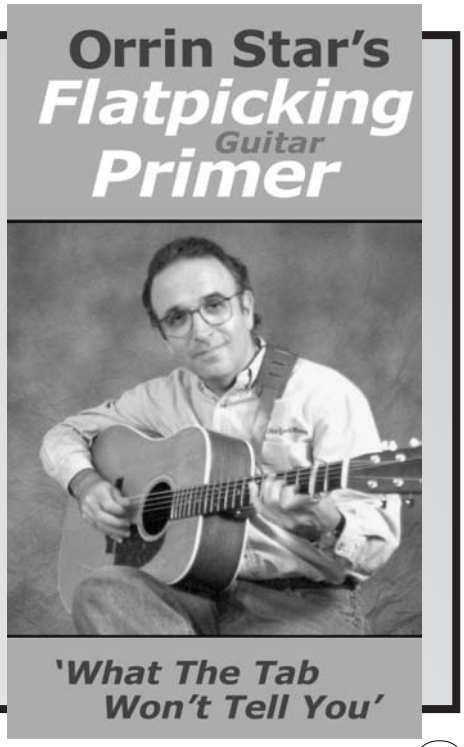
What The Tab Won't Tell You

A comprehensive introduction to bluegrass lead guitar playing by one of America's top flatpicking teachers, this video brings to light vital, yet often overlooked, subtleties that are at the heart of this exciting style—those things that the tablature won't tell you. Among them:

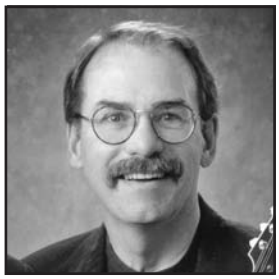
- how to think like a fiddler and get the "dance pulse" into your playing
- the central role of strums in lead playing (as applied to Carter-style and Blake-style)
- right hand fundamentals like: how to properly alternate your pick, how to modify your right hand technique when strumming, performing double-stops, and rest strokes
- the role of double-stops and harmonized leads
- using lyrics & singing styles to guide your solos

Starting with a simple scale and then progressing through eight cool arrangments of classic tunes, this 2-hour video doesn't just spoon feed you solos—it provides a systematic guide to the thinking behind and within the style.

Call 800-413-8296 to Order ***$24.95***



Flatpick Rhythm Guitar



by Joe Carr

Three and Four Note Chords

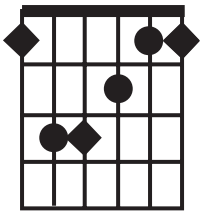
When I first started playing, I tried to make six-string chords at all times. I became a "thumbwrapper" so I could get the F# at the second fret of the 6th string when I made an open D chord. It was a real surprise to me to find that many great rhythm guitarists only play four, or even three-note chords!

To understand this, I had to stop thinking only like a guitarist and to think of music as other musicians do. The order of notes on a guitar evolved so that there would be maximum flexibility in one tuning. But the order of notes in a barre (1st fret) F chord, let's say, may not make the best chord voicing. The chord numbers of the F chord are 1-5-1-3-5-1 from the sixth to first string (see diagram). Pianists would seldom, if ever, voice a major chord like this. The great swing and jazz guitarists of the 1930s and 1940s developed unique chord voicings that complemented the band and did not compete with the other musicians.

Big band guitarist Freddie Green (of the Count Basie Band) developed a group of three-note chords voiced on the 6th, 4th and 3rd strings. He used many inversions of major, minor, dominant, and some altered chords. These chords were generally basic forms without the extended color notes such as 9, 11, 13 and sharped or flatted versions of those notes. By playing fewer notes, Green gave soloists freedom to play and stayed out of the pianist's way. For example, if the chord player plays a D9, the soloist can only play notes of a D9 chord. If a simpler D7 is played, the soloist can choose the ninth, flatted ninth, or sharped ninth and still sound "good." Thank you rhythm guitar!

On the next page I've provided a basic 12-bar blues in G using common "Green" shapes. Try singing a simple blues like "Corrina, Corrina" over these changes. Diamonds are used to indicate the roots of chords. Notice that some shapes have no root.

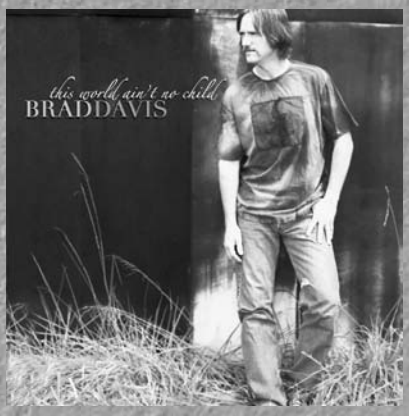
F



1 5 1 3 5 1
F C F A C F

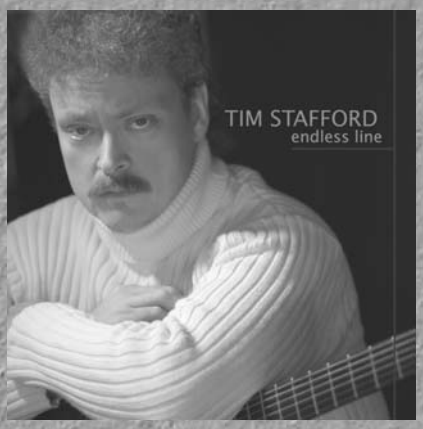
FGM Records presents: **Acoustic Guitar Music at its Finest**

Brad Davis



This World Ain't No Child

Tim Stafford



Endless Line

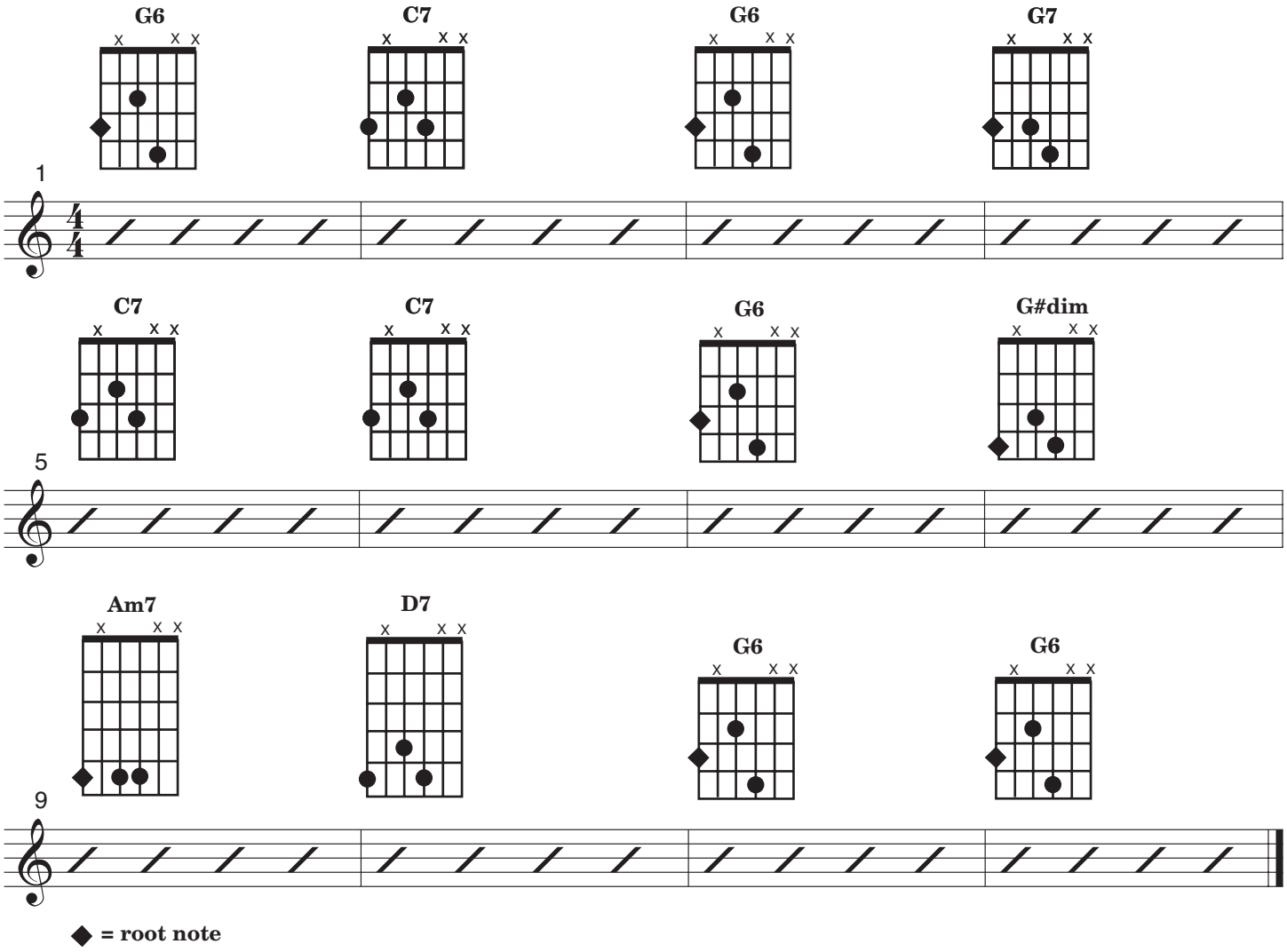
John Jorgenson

Franco-American Swing

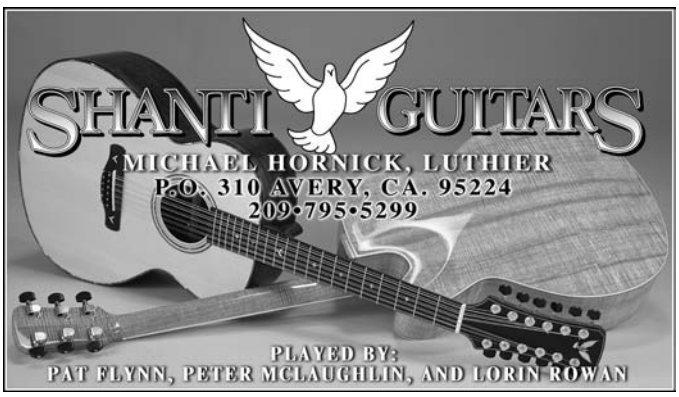
for more information about these, and other, FGM Records releases visit www.fgmrecords.com

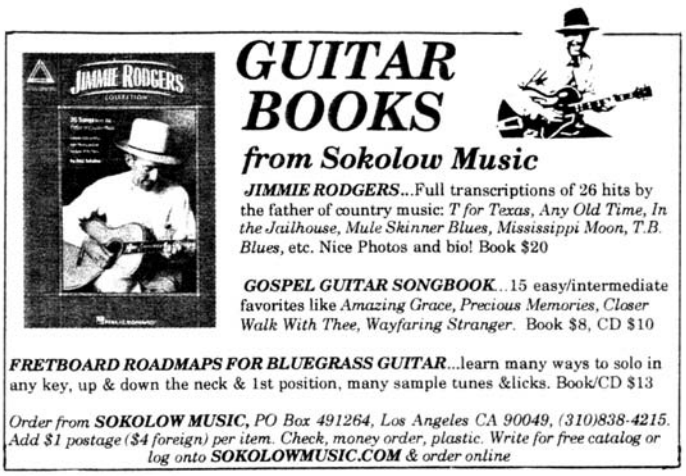
Audio CD
Track 4

12-Bar Blues with 3-Note Chords



◆ = root note




GUITAR BOOKS
from Sokolow Music
JIMMIE RODGERS...Full transcriptions of 26 hits by the father of country music: T for Texas, Any Old Time, In the Jailhouse, Mule Skinner Blues, Mississippi Moon, T.B. Blues, etc. Nice Photos and bio! Book $20
GOSPEL GUITAR SONGBOOK...15 easy/intermediate favorites like Amazing Grace, Precious Memories, Closer Walk With Thee, Wayfaring Stranger. Book $8, CD $10
FRETBOARD ROADMAPS FOR BLUEGRASS GUITAR...learn many ways to solo in any key, up & down the neck & 1st position, many sample tunes &licks. Book/CD $13
Order from SOKOLOW MUSIC, PO Box 491264, Los Angeles CA 90049, (310)838-4215.
Add $1 postage ($4 foreign) per item. Check, money order, plastic. Write for free catalog or log onto SOKOLOWMUSIC.COM & order online

Beginner's Page

by Dan Huckabee

Johnny the Blacksmith

"Johnny the Blacksmith" is a refreshing change of pace from the "heavy rotation" standard fiddle tunes that are often played in jam sessions. If you suggest this tune at your next festival, you might get a comment like: "I've heard that one, never learned it, but I'd be glad to play you a little rhythm." Anyway, it's a great one for your bag of tricks, and it contains lots of phrases that are usable in other instrumental and vocal songs.

As always, correct pick direction is one element that you can't succeed without. You may already know that "down-beats" should be picked down and "up-beats" should be picked up. In this tab I have indicated pick direction on the tablature for the entire song so that you can work on this right hand technique. But what if you encounter a piece of music with no pick direction indicators? When reading tablature and standard music notation, it is valuable to be able to recognize "down-beats" and "up-beats" based on the timing notation. As you work on "Johnny the Blacksmith," notice how the pick direction indicators relate to the timing notation of quarter notes, eighth notes, and half notes. For example, a measure containing 8 eighth notes has down indicators under every other note.

Moving right along, this tune has one "legitimate" position change, and it takes place in the middle of the chorus (B part). This is a change from first position to second position. It is standard to indicate position changes in guitar tablature with parenthesis numbers under the note. (The parenthesis number indicates which finger of the left hand to play the note with. Feel free with experimenting with fingerings, because your hands might be built a little differently than the author of the tab.) I consider my other position changes to be somewhat "illegitimate" because I am suggesting that you use your third finger where you could use your fourth. I could argue that using the third finger will give the tune more real bluegrass drive, but on the other hand, it's lazy to "avoid" your pinky.

Incidentally, have your capo ready because fiddle and mandolin players do this one in A. The arrangement of this tune is A, A, B, A (or verse, verse, chorus, verse).

On the audio CD I have played "Johnny the Blacksmith" once at a reasonable speed with rhythm followed by a slow phrase-by-phrase rendition. There is a beautiful version of this tune on our Twin Banjo Workshop CD/book; feel free to call me toll free at 800-543-6125, if you have any questions.

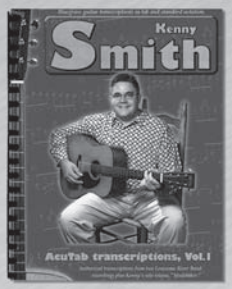
Kenny Smith Flatpicking DVD!

Kenny Smith - Tunes & Techniques
Dual disk DVD set

Three hours of wisdom and experience from one of bluegrass guitar's most celebrated practitioners - plus 7 great flatpicking tunes - in this new 2-DVD set from AcuTab Video. Disk 1 features 45 minutes on the nuances of rhythm guitar, plus tips on restringing, maintenace and playing in a band. Disk 2 is all tunes, and includes a number of Kenny's most requested solos, like *Studebaker, Song For Emily, Me And My Farmall, Bill Cheatham* and *Angelina Baker*. All are demonstrated in detail, and in a split screen format, played both fast and slow. A tab booklet is included.

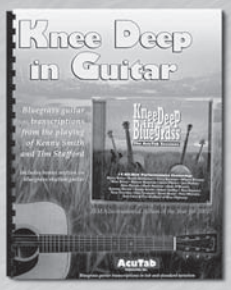
$60.00 *2 DVDs & tab booklet*
S&H $2.25

Don't forget our guitar transcription books!



Kenny Smith tab book
$25.00 S&H $2.25

Tim Stafford tab book
$20.00 S&H $2.25



Knee Deep tab book
$25.00 S&H $2.25

See our complete catalog, or order online at ***www.acutab.com***

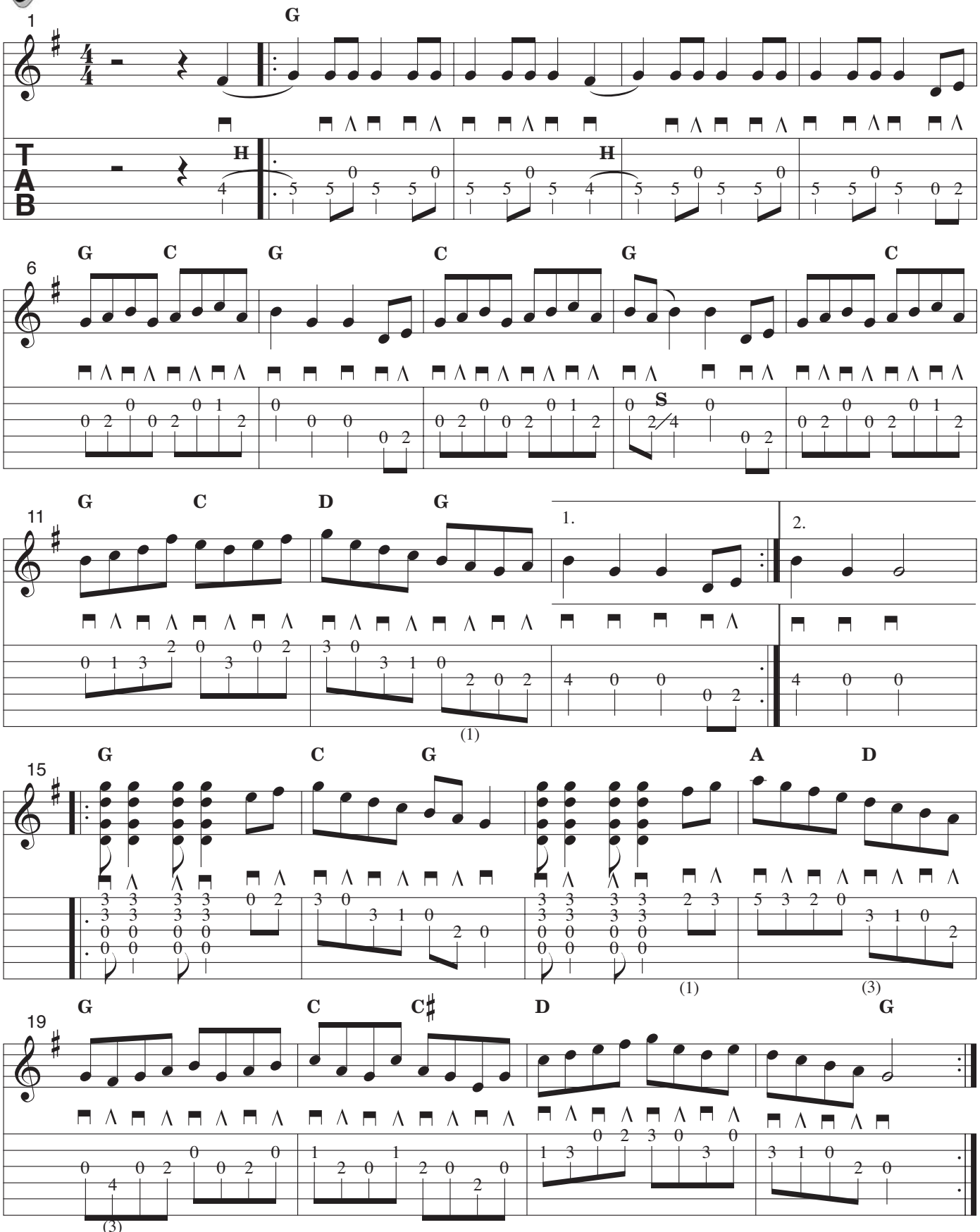
AcuTab Publications • P.O. Box 21061 • Roanoke, VA • 24018 • 540-776-6822

Tim May

Find My Way Back
www.fgmrecords.com

Audio CD
Tracks 6 & 7

Johnny the Blacksmith

Arranged by Dan Huckabee

Guitar Maintenance and Repair

by Frank Ford

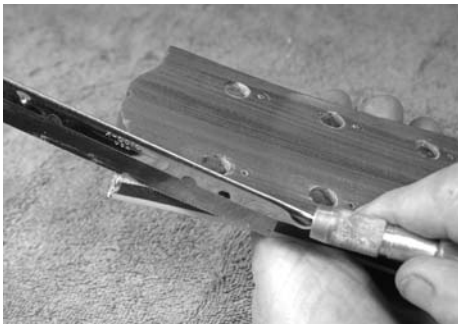
Minor Neck Damage - Chips, Large and Small

If you actually play your guitar it will eventually show the signs of use, and most of those little scuffs and scrapes eventually add to the "patina of age" that we admire in older instruments. But, more serious little accidents can occur, and left unattended, they can be real eyesores in addition to causing difficulties in playing. Here is a pair of such little wounds. The first is strictly cosmetic, while the second is one of those that really couldn't be ignored.

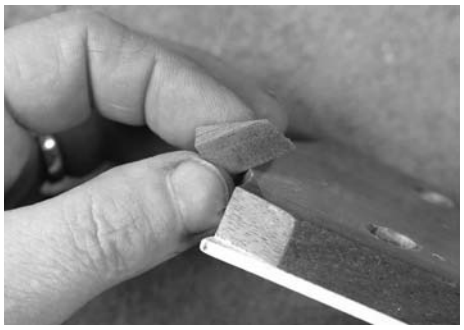
This Gibson peghead hit a concrete wall when its owner turned too quickly on a tiny stage:

And, an otherwise new guitar got a nasty little wound. Small as it is, there's a temptation to fill it with epoxy or some other compound, but to make it look really well attended to, I decided to do a bit of cosmetic surgery.

So, I cut the broken area to the smallest regular shape possible so I could do a little implant of new wood:

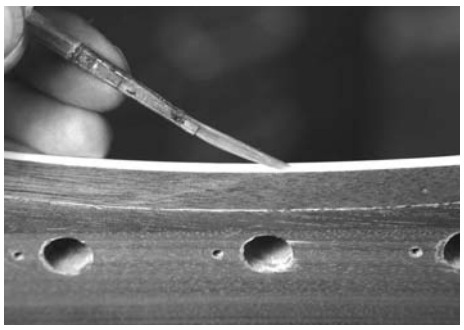


Looking through the old scrap bin, I found some mahogany that was a pretty close match to the original wood, and cut a wedge to fit the area:



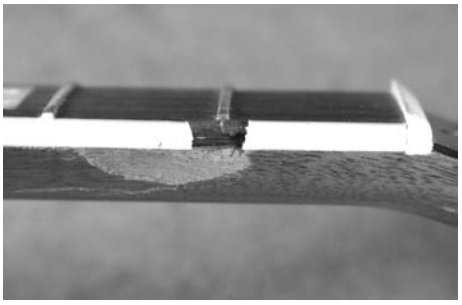
After I'd glued and clamped it in place, I was able to trim it quite closely to the finished surface by using my broad knife held at a very low angle, pushing and slicing as I guided the blade along its wide beveled edge:

After a bit of block sanding to level the area, I touched up the finish by brushing some aged amber lacquer. I'd sanded through the amber lacquer on the binding nearby, so I extended the new lacquer along the binding to even out the color:



Polished up, the patch is still visible, but it looks more like a little lamination than a repair, so I'd say that it qualifies as "well attended to."

This one took a really solid hit at the first fret when it fell from its stand on stage and hit a metal effects box on the floor:



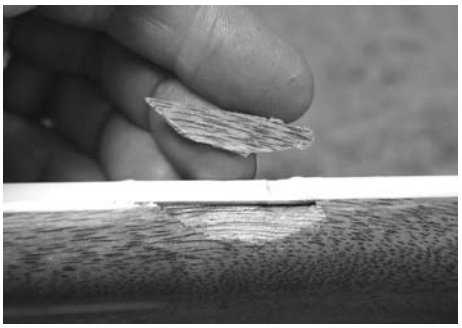
A section of the binding chipped off and a big hunk of neck blew out below it. Fortunately, the owner of this guitar spent the time to find each missing flake on the floor, so the job went far better than it would have otherwise.

First, I melted some matching binding in acetone to harvest a bit of softened plastic to use as a welding compound:

Then, buttering up the piece that had broken out, I clamped it in place overnight, using the melted plastic to glue the binding in place:

To fill any gaps and to build up the binding where it had been crushed a bit at the top edge, I added some extra melted binding after the clamps came off the next day.

Here's the flake of wood that fit right back in position:



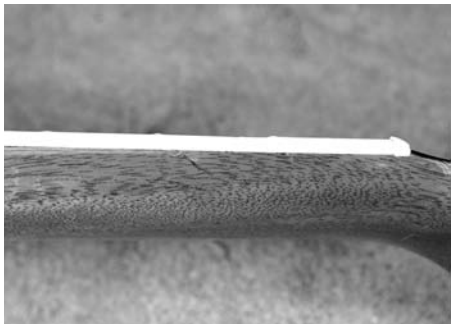
Some nice clear hide glue to avoid any excess staining, and again the overnight clamping:

Here, I used waxed paper to avoid having the clamp stick to the work.

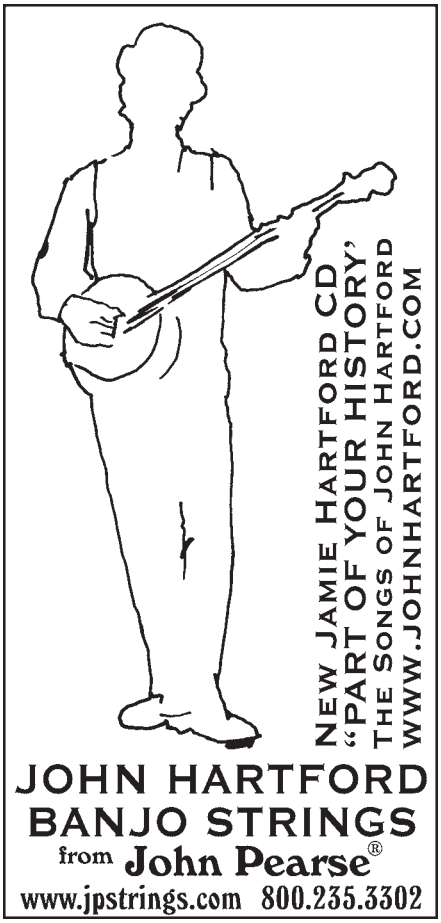
A few strokes with a fine file were enough to level the top of my binding, and to reshape that little lump of binding at the end of the fret:

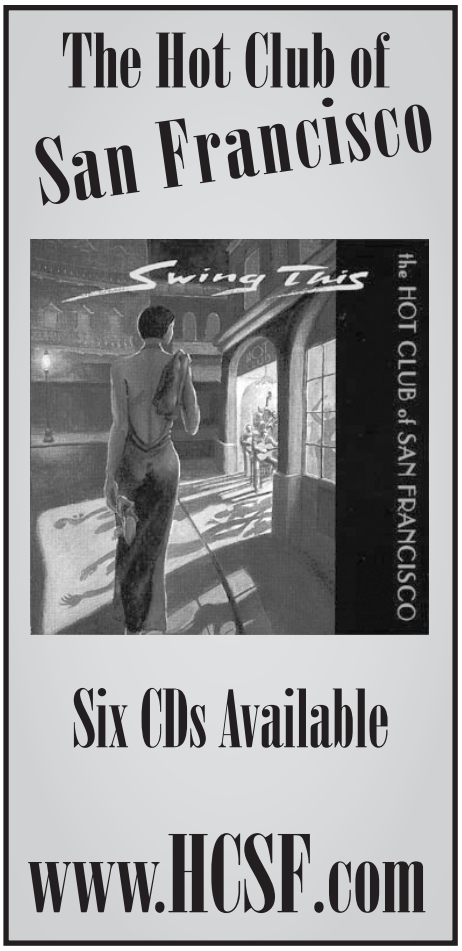
Some clear lacquer, sanding and leveling between coats:

After buffing, the binding came out looking as though nothing had happened, and the wood looked good, too:



You can still see a diagonal line where wood fibers had been crushed in the accident, but since the finish is nice and smooth, it doesn't catch your eye. Besides, the damage is on what Richard Hoover calls the "passenger side" of the neck.





Kaufman's Corner

by Steve Kaufman

Hi friends. We are going to look at tune development. We will work on "Spinning Wheels" through two issues and you will see how we can add in rolls and runs and crosspicking into a simple song. It is always important to learn the basic melody of a song and then develop it to suite your taste and skills.

[A] Part: Hold a two-finger C chord (first and second finger of the C chord) in all the C measures and a one-finger G7 chord holding only the 1st string and strumming only the first four strings. You do this in order to add sustain to your playing. Use your other fingers to hit the notes before and after the strums.

See where you can apply this sustaining technique in the [B] section.

Have fun with this tune and be sure to get it memorized before the next note-packed exciting issue.

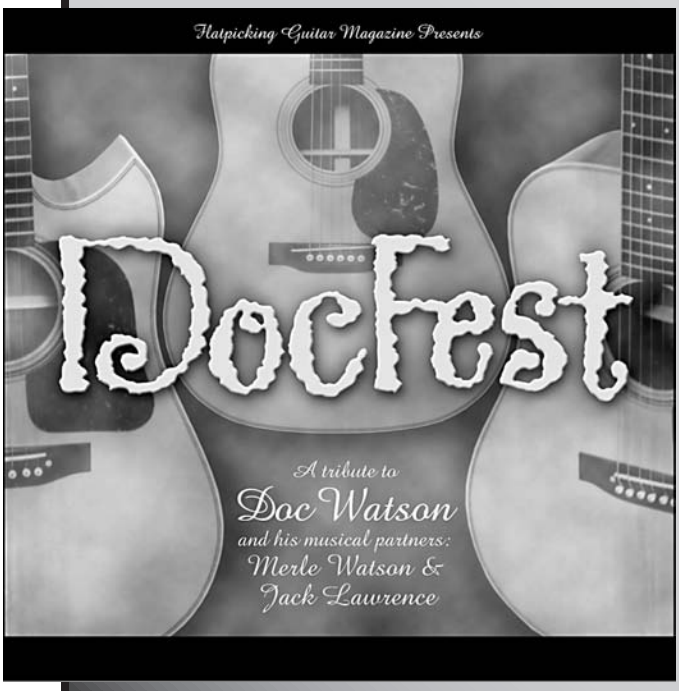
Bye for now,
Steve Kaufman

Flatpicking Guitar Magazine pays tribute to

Doc Watson, Merle Watson & Jack Lawrence

with the release of a new musical tribute CD:

This CD includes eighteen tunes by many of today's top flatpickers. Each of the artist on this project were inspired to learn the song that they perform after first hearing the song performed by Doc Watson with one of his musical partners Merle Watson or Jack Lawrence. The CD includes Fourteen Vocals Songs and Four Instrumental Tunes as follows:



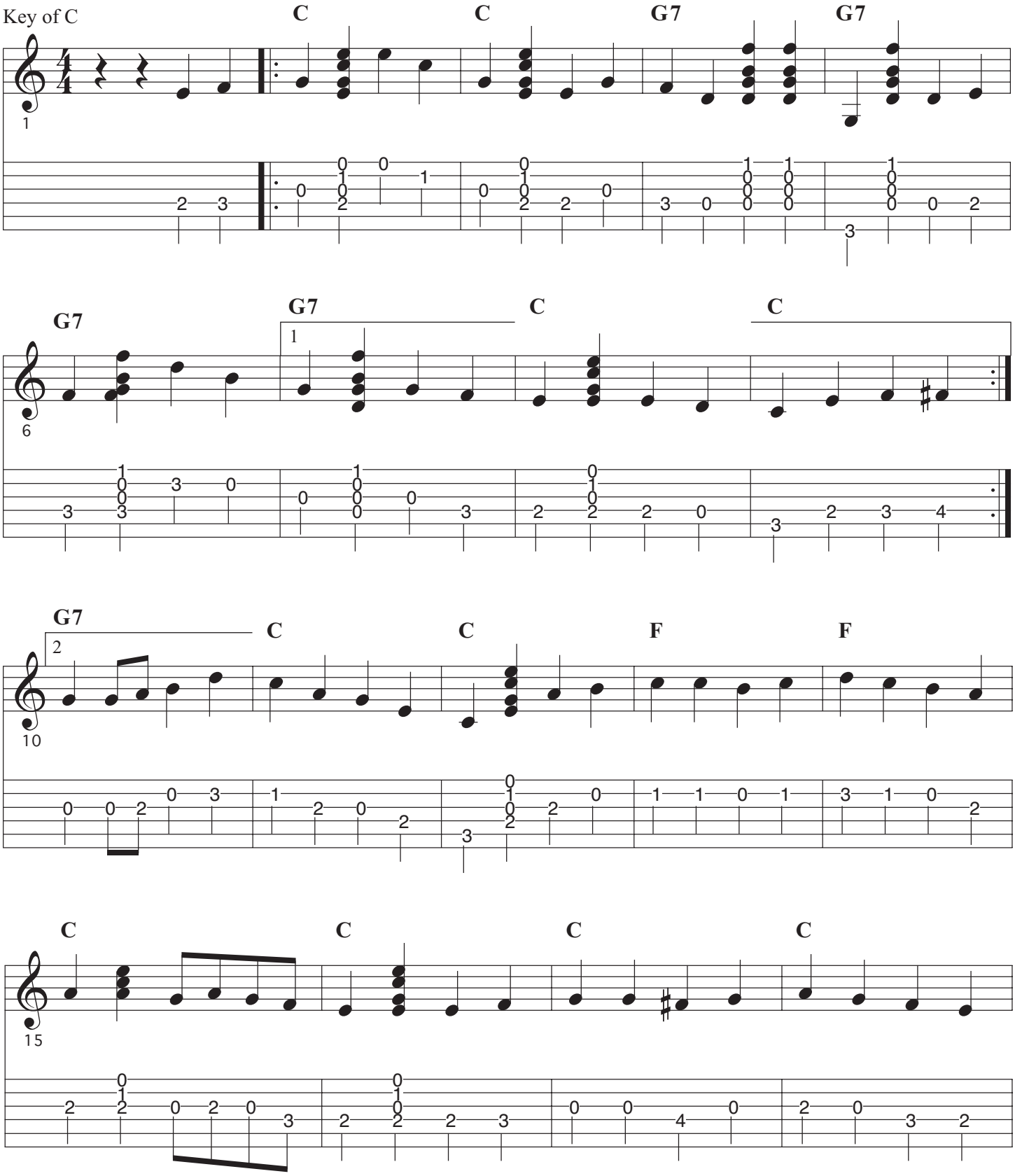
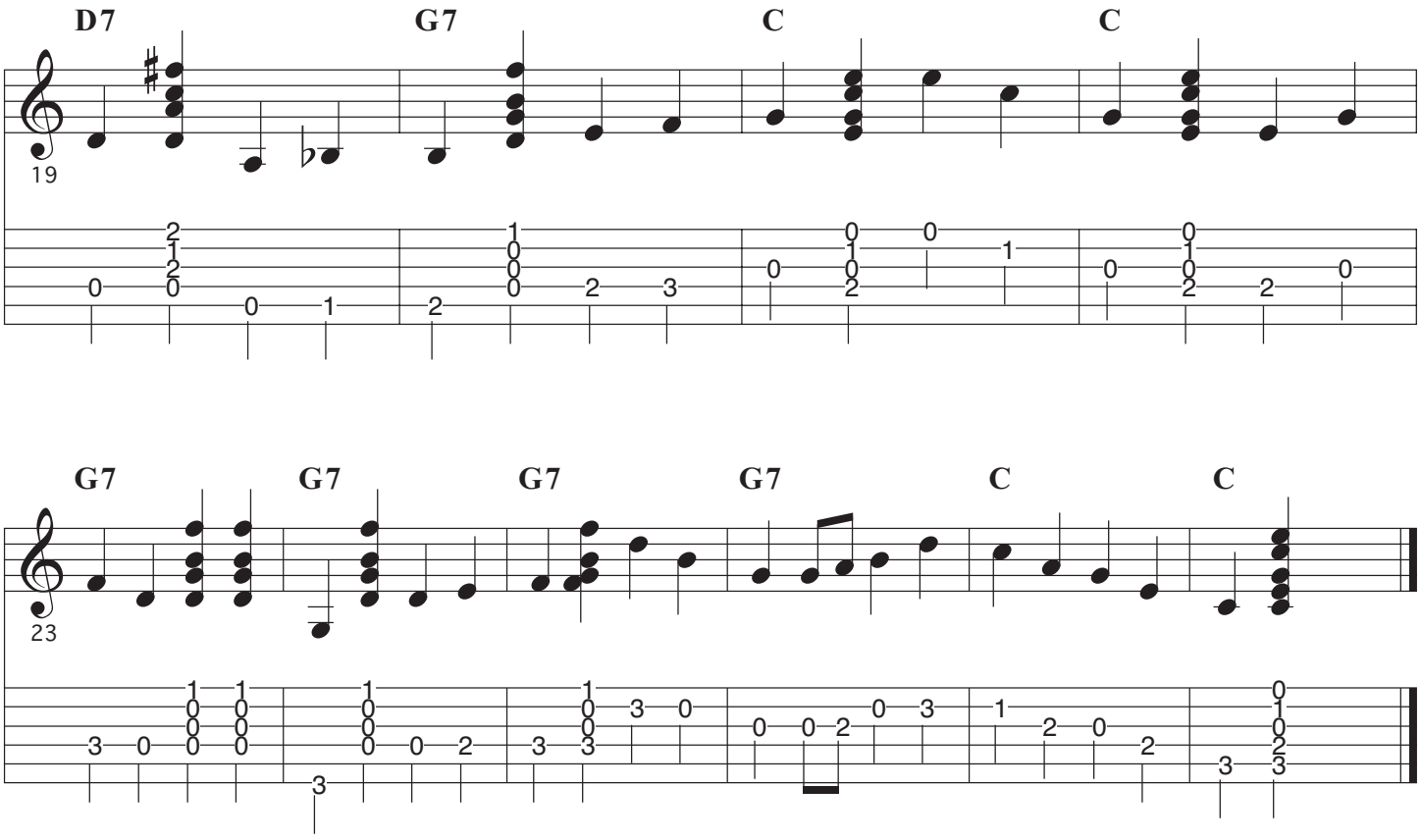
Gonna Lay Down My Old Guitar (Doug Rorrer & Steve Kilby)
Reuben's Train (Dix Bruce & Jim Nunally)
Old Camp Meeting Time (Kenny & Amanda Smith)
Deep River Blues (Jim Hurst & Missy Raines)
Salt Creek/Bill Cheathum (Wyatt Rice, Tim Stafford & Rushad Eggleston)
Alberta/Billy In The Lowground (Orrin Star & Russell Scholle)
Train That Carried My Girl From Town (Brad Davis & Whitewater)
Way Downtown (John Tindel & RST)
Cotton Eyed Joe (David Grier)
A-Roving On A Winter's Night (Chris & Sally Jones)
The Crawdad Song (Brad Davis & Dan Miller)
Rainbow (Steve Kaufman & Roy Curry)
Little Sadie (Adam Granger)
More Pretty Girls Than One (Craig Vance & Chris Leske)
Black Mountain Rag (Steve Pottier & Barry Soloman)
The Lone Journey (John McGann & Chris Moore)
Southbound (Joe Carr & Alan Munde)
Matty Groves (Larry Keel & Rushad Eggleston)

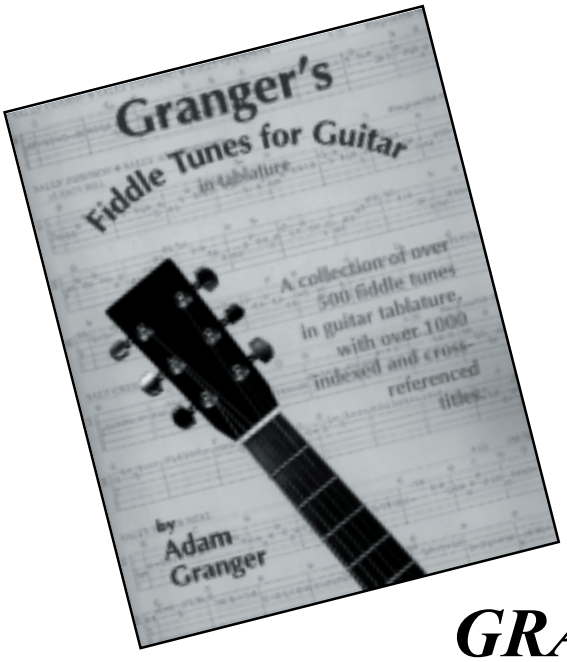
Call 800-413-8296 to Order
www.fgmrecords.com

Audio CD
Tracks 8 & 9

The Old Spinning Wheel in the Parlor

Version One—The Melody

Arranged by Steve Kaufman

The Old Spinning Wheel in the Parlor (con't)

TEN REASONS WHY *YOU* NEED GRANGER'S FIDDLE TUNES FOR GUITAR


Granger's
Fiddle Tunes for Guitar
in tablature
A collection of over 500 fiddle tunes in guitar tablature, with over 1000 indexed and cross-referenced titles
by
Adam Granger

1. Dan Miller is starting up a new Flatpick Network soon and is going to have a lot of airtime to fill.
2. There is circumstantial evidence that picking fiddle tunes on the guitar pacifies rabid quadrupeds.
3. Claiming you know ten tunes with the word "lark" in their titles is a good solid winnable bar bet.
4. Fiddle tunes are a wholesome hit with potential inlaws.
5. *GFTFG* is colorless, odorless and, some say, tasteless.
6. You'll be richer in ways that Bill Gates can only dream of.
7. Bill Gates will be richer in ways that *you* can only dream of.
8. You'll be able to learn a tune a week for over nine years.
9. You'll be getting good solid essential versions of hundreds of tunes for under six cents apiece.
10. St Peter loves a good flatpicked fiddle tune.

DON'T DELAY—CHANGE YOUR LIFE TODAY!

The book is $30. A seven-cd companion set is $100.

GRANGER PUBLICATIONS

1-800-575-4402 • granger-music.com

Adventures in Acoustic Music: The Search for the "Do"

by John Carlini

Tonal music is what we all play. Bluegrass, jazz, R&B, Bach, folk...it's all tonal. That means it has a key center, a pitch which is "home base" to each piece of music. Based on the system of pitch recognition and ear-training known as solfledge, we call that pitch, "do". When you kick-off a tune in G, and you go through the chord changes, G is "do." If your sense of pitch recognition is developed enough, that sense of "do" will be internalized. No matter how far the music may stray harmonically, that rooted "do" will always be able to bring you back home.

By the way: Not all music is tonal. Music that has no fixed "do" is called "atonal" music. It is based on a totally different system of composition. Try it sometime. But beware! It is very difficult to "hear"! The purpose of this column is to provide you with an exercise to help you identify that "do" in your playing. In the chord charts provided on the next page the roots ("dos") are in show in white letters with black dots. The chords are numbered in the order in which they appear in the CD. The exercise is to sing the "do" as you play the chord and listen to the CD. To help you do just that, I've enlisted a special surprise guest on the CD! I hope you enjoy the exercise.

Beyond that, try making a habit of singing the "do" on any and all chords that you play. The more tension the chord contains, as in jazz chords, the more camouflaged that "do" will be. As you listen to music, make a habit of trying to find the "do" of the key and/or the "do" of a chord.

There are several ways to approach chord progressions with the exercise. You could sing the scale syllable of each root as we did on the CD, that is, "do" for the I chord, "fa" for the IV chord, and "sol" for the V chord. Or you can think of the root of each chord as being a temporary "do" in order to fix that root in your "ear." When playing music, it is absolutely essential that you have an internal "sense" of where "do" is. It should be instinctive, not something you think about. Exercises such as this will help you to achieve that "sense" during your own private practice time.

Thanks, enjoy, and see you on our next "adventure"!

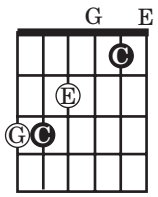
Please visit John's web site (www.johncarlini.com) for the latest performance and teaching info and acoustic music news. Stay tuned here for info on John's new book/DVD/CD series Taking It To The Next Level! *Check out the CD by the John Carlini Quartet,* The Game's Afoot!*, featuring Don Stiernberg, Brian Glassman, and Steve Holloway, w/special guest, Pat Cloud at www.fgmrecords.com. John and mandolinist Don Stiernberg also record for Blue Night Records. Please visit www.bluenightrecords.com for more info.*

Searching for the "Do"

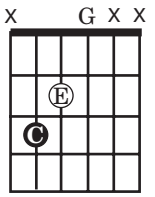
Audio CD Track 10

C Chord (Do) Inversions, F chord (Fa), and G chord (Sol):

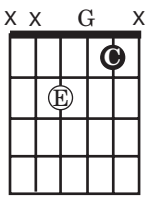
1) Open C



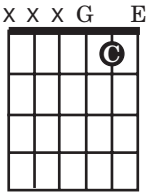
2) C Root Position Triad



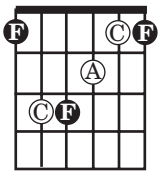
3) C First Inversion Triad



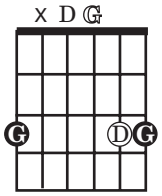
4) C Second Inversion Triad



5) Bar F Major (Fa)

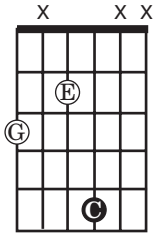


6) Open G (Sol)

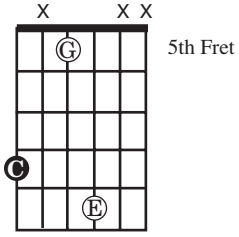


Texas Swing Style Chords:

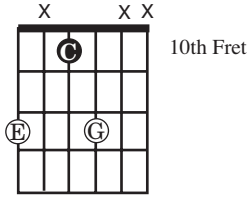
7) C chord (Do on Top)



8) C chord (Do on Bottom)

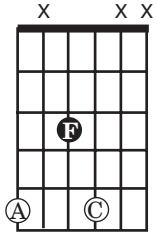


9) C chord (Do in Middle)

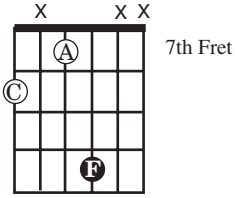


F Chord (Fa) Inversions:

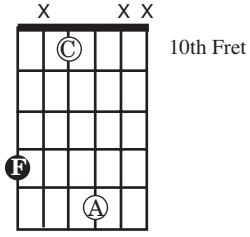
10) F chord (Fa in Middle)



11) F chord (Do on Top)

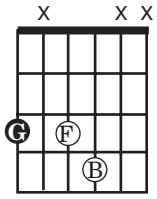


12) F chord (Do on Bottom)

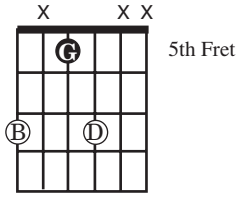


G Chord (Sol) Inversions:

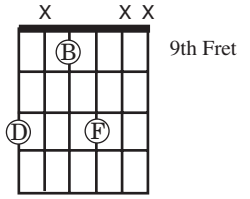
13) G7 chord (Sol on Bottom)



14) G chord (Sol in Middle)

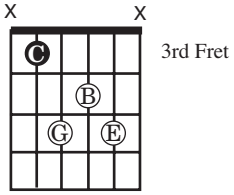


15) G7 chord (Sol Implied)

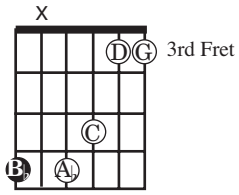


Jazz Chords:

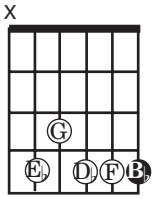
16) CMaj7 chord



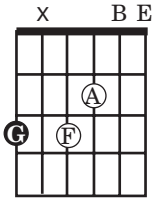
17) B♭13



18) E♭9



19) G13



Guitar Builder:
Chris Bozung & CB Guitars

by Scott Street *All photos by Boge Quinn*

While visiting vintage instrument expert Curtis McPeake near Nashville, I found that my banjo needed some minor repair work. Curtis suggested I call local luthier Chris Bozung to see if he might have some available time. Curtis commented that Chris' work was consistently some of the best he has ever seen, adding, almost as an aside, that "Chris also builds some mighty fine guitars." Curtis gives such praise sparingly, so I made an appointment.

The next day I found my way to Chris Bozung's shop adjoining his home in Fairview, Tennessee, about twenty-five miles southwest of Nashville. As I entered Chris was stringing a brand new guitar he had just completed. Not only was the guitar beautiful, but it sounded great from the very first chord he played. He had built it as a gift to his church, which planned to raffle or auction it. He hoped the product of his effort and skill would net the church more than he could afford to contribute in cash. While his web designer Boge Quinn, himself a fine mandolin player, began to photograph the new instrument, I decided to learn more about Chris Bozung and CB Guitars.

Christopher J. Bozung was born and grew up in the small central Michigan town of Hubbardston, just north of Lansing. For several years he played guitar and sang in a bluegrass band, the Home Grown Grass, headed by Helen Hoskins. "She kept us so busy, it was my full-time job." In 1988 Chris moved to Nashville. One day while he was helping his friend Mark Taylor install a closet in Mark's house, Mark observed Chris' skill and the perfection of his work and asked Chris if he had ever considered building stringed instruments. That led to Chris' eight-year association with Mark Taylor, first assisting Mark with repairs in evenings, then working full-time building the guitars and shaping banjo necks for Rich and Taylor, and continuing as guitar builder with Crafters of Tennessee. "Mark Taylor is one of the most talented craftsmen I've ever met," says Chris. "There's nothing he doesn't know about the repair and construction of stringed instruments. I learned a great deal from him over the years."

While at Rich and Taylor, Chris built many elaborate art guitars for Grand Ole Opry stars, among them Hank Snow, Porter Wagoner, Del Reeves, and Billy Walker. He also had the opportunity to repair numerous vintage guitars, including a 1934 herringbone that eventually provided the basic patterns for the construction of today's CB Guitars. He also learned pearl cutting and inlay work.

In 2002 Chris began working full time as CB Guitars, and his guitars quickly created a stir among Nashville area musicians. The word was out and the orders began to come in. Including his production at Rich and Taylor, Chris has completed more than four hundred guitars. He now has a twelve-month waiting list, which includes orders from several customers who are purchasing their second, third, or even fourth CB guitar. He currently produces about forty guitars a year.

Chris builds guitars in five basic body shapes: dreadnought, slope shoulder ("J"), "Super," grand concert, and auditorium. CB also offers a banjo, a "git-jo," and a resophonic guitar, the CB-ROM. With the exception of finishing, Chris does all his own work, and he has built his own custom jigs and many of his tools. Every guitar is a custom guitar, and unique features specified by the customer can be found on many.

"I try to find out what my customer wants in a guitar and suggest choices that will help achieve those goals," Chris says. "I want every one of my guitars to have good volume, good balance. and a good clean sound from the top string to the bottom string. I also want that good sound to continue up the neck. I try to balance it so that it has it in every key all the way up the neck. There are quite a few studio musicians around town using my guitars, because they can set everything on the board flat. The guitar does the work for them."

"Although I basically use a slight variation of the 'advanced X' bracing found on the '34 herringbone, I hand-voice the bracing of my instruments to match the tonal characteristics of the woods used. Mahogany guitars are voiced to yield greater bass response and warmer tone for overall balance, and Indian rosewood guitars are voiced to yield greater midrange and treble response as a balance to the enhanced bass produced by Indian rosewood. I try to obtain the maximum tonal response available from each piece of wood, which can vary significantly from piece to piece. This helps me create an instrument of greatest possible tone, clarity and volume."

"A top of Adirondack or red spruce is popular now, and I'm using that in about two-thirds of the guitars I'm currently building. I find I get excellent results from Sitka and Engelmann as well. My personal taste favors Sitka, because I like the tone of

the 50s Martins. Engelmann is close to red spruce. It's usually a little lighter and tends to have more power from the start. I use Sitka for my braces because it's good tone wood and the strongest for its weight. For back and sides I'll use mahogany, Indian rosewood, Honduran rosewood, Brazilian rosewood, cocobolo, and occasionally maple. I've built one guitar with Brazilian cherry sides and back. I admit, though, that my personal favorite is mahogany. I probably sell as many of the slope-shoulder mahogany guitars as I do anything else, because people have got the word out about their versatility."

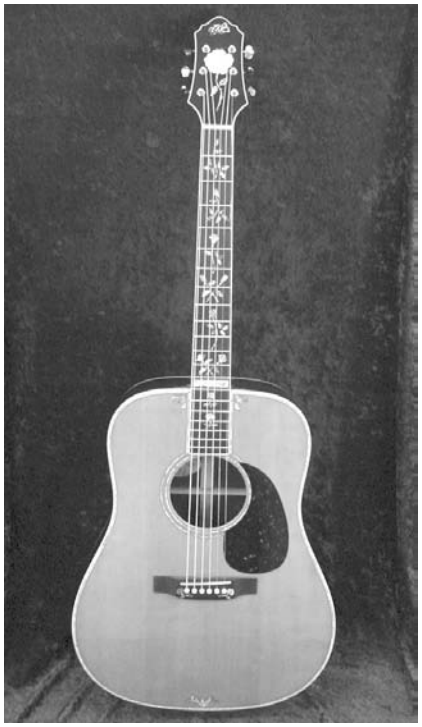
"I use mahogany almost exclusively for my necks and ebony for the fingerboards and bridges. I attach the neck with a dovetail joint because I believe that it is stronger than some other methods. All guitars have bone nuts and saddles, and I'll install either a drop-in or through saddle, depending on the owner's preference. I use the double-truss rod system, which works real well, and Waverly tuners with 'butterbean' buttons. Bridge spacing is up to my customer, but I prefer 2 1/8 inches."

One fan of Chris' guitars is Jim Wood, five-time Tennessee State Fiddle Champion, who owns Pinewood Studio in Shelbyville, Tennessee, where artists such as John Hartford, Mike Compton, Roland White, Ronnie McCoury, Kathy Chiavola and Shane Adkins have recorded. Jim and his wife Inge own three CB guitars, a Brazilian rosewood slope shoulder, a Honduran mahogany dreadnought, and a mahogany auditorium model. They have a fourth on order!

I asked Jim what he felt set CB guitars apart. "They have soul and personality," Jim quickly responded. "They have those special tonal characteristics that actually inspire the musician. To me they generate a visceral response – what I refer to as the 'x factor'."

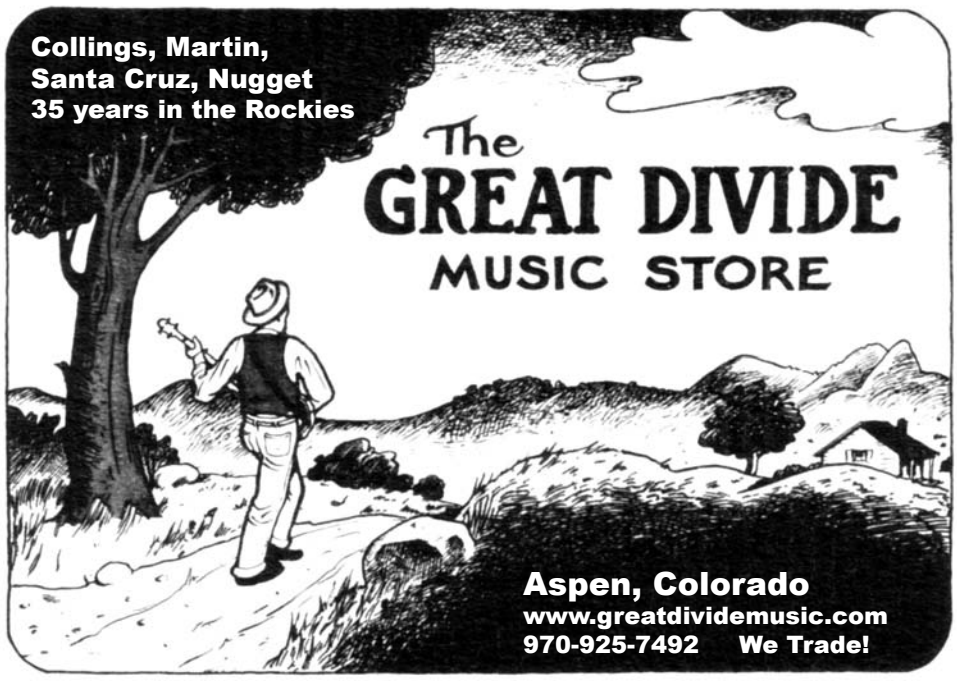
"Chris has found a way of bracing a mahogany dreadnought to get a stronger bass while retaining crystal-clear notes from all the strings. They are very clean in the recording studio. I have Martins and Gibsons from the 30s, 40s and 50s, and not one is more articulated than Chris' guitars. My CB guitars have the dynamic range you expect from an old Martin. Chris consistently demonstrates his extraordinary ability to match wood with wood—to use the right top with the right back and sides," Jim Wood concluded.

If a picture is worth a thousand words, you can find many thousands' worth at Chris' excellent web site, www.cbguitars.com, where you can follow Chris through the steps of building a guitar, see the basic options he offers, and even hear samples of the sounds of his various models.



We are fortunate that some of the best luthiers in history are building guitars today. Chris Bozung surely ranks high among them.

For more information, check out the CB Guitars website (www.cbguitars.com); call at 615-799-9217; email Chris at info@cbguitars.com; or use their snail-mail address: CB Guitars, 7157 New Hope Road, Fairview, Tennessee 37062



NASHVILLE FLATTOP

By Brad Davis

"Mixing Styles"

You have probably noticed that the styles of each individual player can vary greatly, even within the same genre of music. This is a direct result of each player utilizing a variety of different favorite techniques to help define his "style." One player may have been exposed to "chicken pickin" country guitar, blues guitar, or even rock guitar as a youngster. There's no doubt that this player will sound very different from a player who is influenced by traditional bluegrass, classical music, jazz, and so on. I have always enjoyed using my various influences to create a signature sound. The ten years I toured and recorded with Marty Stuart, playing country music, have influenced my playing, as has my recent performances playing Gypsy jazz with the John Jorgenson Quartet.

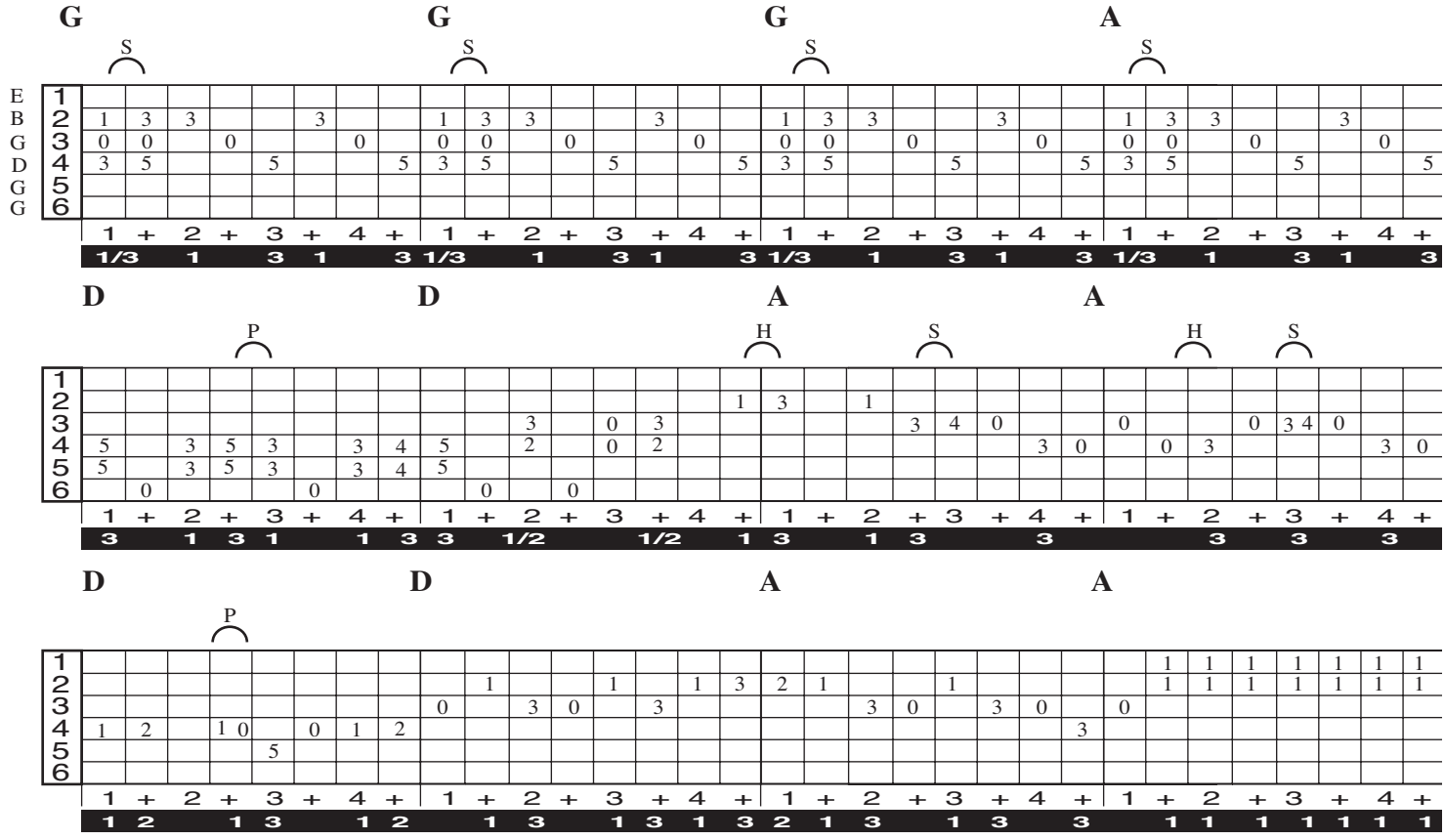
Tabbed out below is a version of "John Hardy." This version combines the country "chicken pickin" right hand technique with my own technique the "double-down-up." I have inserted several blues sounding phrases to spice the solo up as well. Take your time with this. Start very slow as you learn the left hand note map. Don't expect to much, this is hard stuff. Set a goal and only try to accomplish the first four measures and then once you have learned it and feel comfortable then move on to the next line. Good luck!

If you'd like to see me demonstrate both the "chicken pickin" and "double-down-up" techniques in short instructional video clips, go to www.flatpickteacher.com and download the clips.

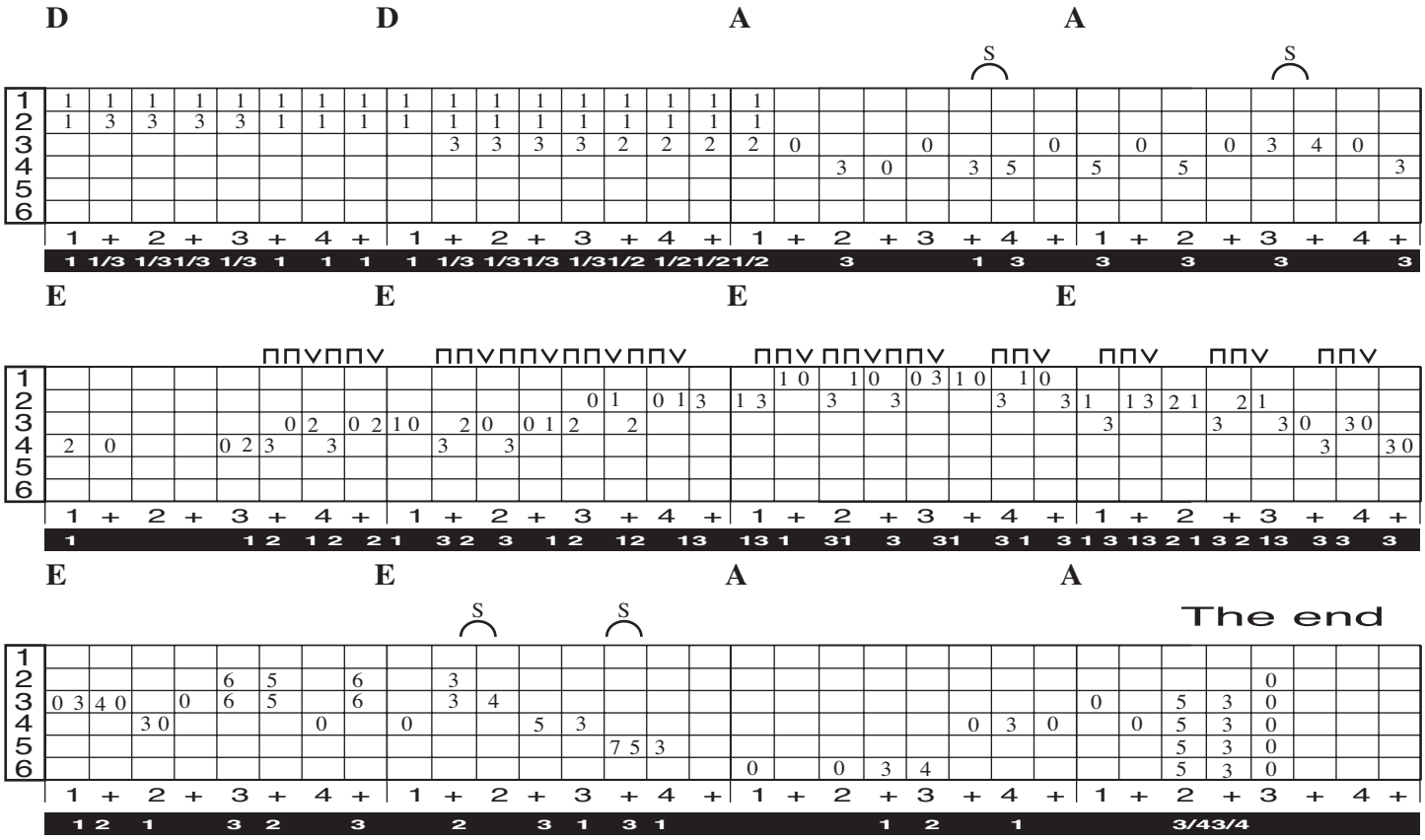
John Hardy

Audio CD Tracks 15

Key of (A) G chord position
Alternate tuning (GGDGBE).



John Hardy (con't)



CROSS ROADS UNIVERSITY

ACOUSTIC GUITAR CLINIC OF A LIFETIME

with
John Jorgensen
and
Brad Davis

AUGUST 1–4, 2005

Sign up for a
complete four day clinic
of intense acoustic guitar
instruction featuring
Folk, Django, Bluegrass, Blues, Rock to Country.
Walk away with a lifetime of knowledge!

Crossroads University is the perfect setting for this four day event. Located in Clarksdale, Mississippi just 76 miles south of Memphis Tennessee on highway 61.
Classes are limited.

DON'T WAIT!

CALL NOW OR REGISTER ON LINE
WHILE THERE ARE SLOTS STILL AVAILABLE !

Clinic includes four days of instruction, breakfast and accomadations.
Clinic fee is $500.00 us dollars

VISA/MASTERCARD EXCEPTED

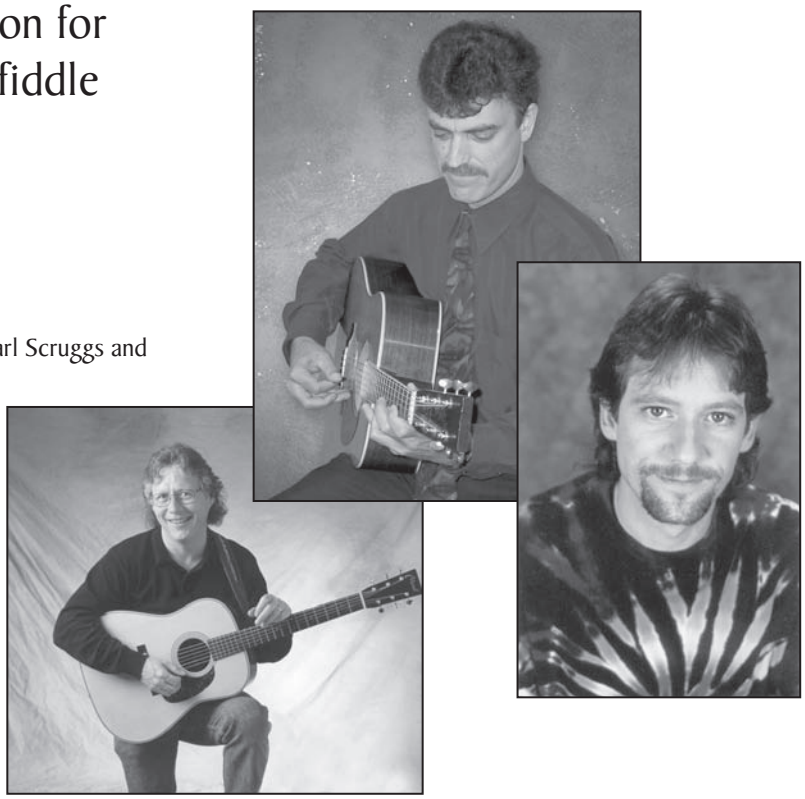
For more information go to
www.crossroadsuniversity.com
or call
(662) 627-6074 / (662) 624-5155 fax

Roanoke Bluegrass Weekend 2005

November 11-13 • Roanoke, VA

www.roanokebluegrass.com

3 days of seminars and instruction for bluegrass guitar, banjo, dobro, fiddle and mandolin.



Our guitar faculty is:

FRI: Brad Davis

FGM columnist, former guitarist for Sam Bush and Earl Scruggs and accomplished solo artist

SAT: Wyatt Rice

Member of the legendary Tony Rice Unit and currently touring with Ronnie Bowman

SUN: Jack Lawrence

Long time sideman with Doc Watson, also a well known solo artist

- Each of our instructors will teach two, 3 hour sessions.
- Most sessions are moderated to ensure everyone's participation.
- Chose any session on any instrument each day.
- Classes break out periodically into smaller groups.
- Faculty concert on Saturday evening - always a highlight.
- Plenty of jamming!

The rest of our faculty includes

BANJO: JD Crowe, Bill Evans, Steve Huber
DOBRO: Randy Kohrs, Stacy Phillips, Curtis Burch
FIDDLE: Bobby Hicks, Aubrey Haynie, Shelby Eicher
MANDOLIN: Danny Roberts, Butch Baldassari, David McLaughlin

Win a Gibson Earl Scruggs Banjo!

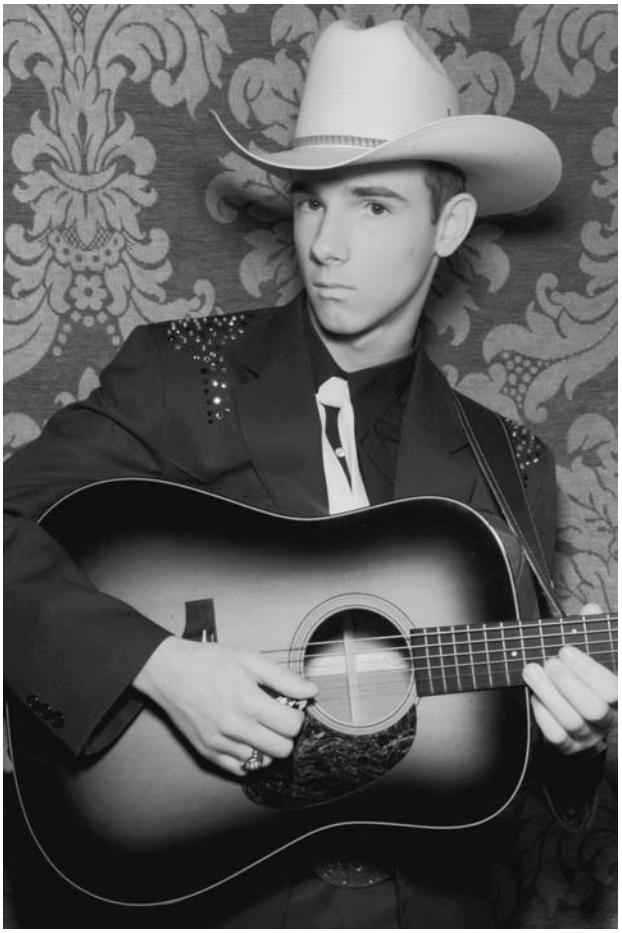
Gibson has donated a new Scruggs model banjo which will be offered in a raffle to support our RBW scholarship fund. Visit our web site or call for details on how to purchase tickets, or apply for the 2005 RBW Scholarship.

Tuition fee of $400 includes all classes and meals Friday through Sunday. Please visit our web site or call for a free brochure with additional details.

www.roanokebluegrass.com • 540-776-6822 • 2728 Colonial Ave. Suite 114 • Roanoke VA, 24015

Flatpick Profile:
Skip Cherryholmes

by Dan Miller



If you've been involved in the world of bluegrass music in the past year or two in terms of reading through magazines or attending festivals, you may be aware that the newest bluegrass sensation on the scene is the Cherryholmes family. And for good reason. Not only can these folks pick and sing, but they put on a fantastic show. They are fun to watch, incredibly great to listen to, and their show is very entertaining. I've seen their show twice this year already and the audience response—most of whom are seeing the band for the first time—is always overwhelmingly positive. If you get a chance to see them, don't miss it.

Of course, the questions that readers of this magazine are going to be asking about any new band rising to great popularity are, "Who is the guitar player?" and "Can he or she pick?" In regards to the Cherryholmes group the answers to those questions are: The guitar player is fifteen-year-old Skip Cherryholmes and, yes, the boy can pick!

In April of 2005 Cia Cherryholmes, the band's banjo player, came to Pulaski, Virginia, to record a session for the new Huber Banjo's *Team Flathead* CD at Brance Gillihan's Clear Blue Production studios. Skip and his dad Jere (the band's bass player and MC) came to town with Cia and so I had an opportunity to sit and talk with Skip at the FGM office while Cia was recording. The first thing that was immediately evident after the interview began was how well-spoken, articulate, and self-assured Skip is for a fifteen-year-old. As a result the interview flowed very well, not something that always happens when interviewing a young person. Speaking with him was a great pleasure and after the interview was over we even got to pick a little bit as well. And that was even more of a pleasure. I learned a few nice licks from Skip during our jam.

The Cherryholmes band consists of Dad Jere on bass, Mom Sandy Lee on mandolin, eldest daughter Cia on banjo, eldest son BJ on fiddle, Skip (second son) on guitar, and Molly, youngest daughter, on fiddle. Originally, when the family started playing together as a group in 1999, Skip was on the mandolin. He said, "I played mandolin for about a year and a half. We didn't have a banjo player at the time. It was me and my mom both on mandolin, the two fiddles, bass, and Cia on guitar. In November of 2001, Dad decided that we should put a banjo into the mix. So my sister Cia went to banjo and my dad put me on guitar. That is when I started, I had just turned eleven. I've been playing guitar since then."

When Jere decided that there needed to be a banjo in the band, he assigned that task to Cia in November of 2000 and told her that she needed to be ready to play the banjo at a festival by August of the coming year. Skip remembers, "Dad said, that there was this small festival in August and he thought that it would be good if Cia could bring the banjo out on stage and play at that festival. But then the time got shorter and shorter and shorter. Eventually it got to where he said, 'I want you to be able to play banjo in January.' We had to do it. If Dad tells you that you've got to do something, you've got to do it. When she had to play the banjo, that automatically made it so that I would have to learn to play the guitar by January. So I had two months to learn. We did it."

Regarding his two-month crash course learning how to play the guitar, Skip said, "My sister taught me how to play basic chords and some licks and my mom taught me how to use my ear. She taught me how to learn just by listening to something and studying from tapes and CDs. She said, 'What I want you to do is listen to this and try to pick it apart.' She said it was the better way to do it because you would be more versatile. Whereas if you were to try to read music from a sheet and you got used to that, you wouldn't be able to play anything if you got into a jam session and didn't have that music in front of you. So I learned from tapes and CDs for a while, but after that it was pretty much me on my own. I figured out what I wanted to learn and I worked as hard as I could to learn it."

For many flatpickers getting away from the tab or getting away from copying another player's arrangements and coming up with an original solo or original style is a difficult thing to do. I asked Skip how he was able to do this. He said, "It was a combination of things. I think one of the best ways I could explain it is that not to long ago I was doing a workshop with Jim Hurst. Jim said that he was a big fan of Jerry Reed. Jim said that he got to play for Jerry Reed once and he played a song just like Jerry Reed did. Jerry said that it was good, but told Jim that the best thing he could do for himself was to have his own thing. He said, 'Have your own style. Don't be stuck to someone else's style.' So when I started out, I used that principle. I learn stuff from all of the other artists, and I'm always trying to learn new stuff. I learn from all kinds of music and all kinds of tapes and CDs. I listen to those

and then come up with my own rendition of that. When we come up with a new song in the group and they say 'OK, we are going to have a guitar solo here.' I then take a combination of the licks that I've learned from others and the licks that I've come up with myself and make a collaboration of the melody line with those licks. I usually start by playing the simple melody line, and then add flavor to it as it goes."

Regarding bluegrass guitar players that he likes to listen to, Skip said, "When I first started out, and still today, I listened to a lot of James Alan Shelton and a lot of Larry Sparks. I love the way Larry Sparks plays. Then, of course, Bryan Sutton is an amazing guitar player. I also listen to a lot of Clay Jones. As far as rhythm goes, I am a big Clay Jones fan. When I started out playing my dad said, 'The guitar is good for both lead and rhythm, but when you have just one guitar in the group and the guitar goes to take a lead, the whole bottom falls out of the music. The bottom falls out and there is nothing there to push the music.' He told me that rhythm is the most important thing. I was just a rhythm guy for first couple of years and so I studied rhythm. I didn't study much lead at first. When Larry Sparks is playing there is a very good bluesy sound with his rhythm. Clay Jones is really rockus with his stuff. When I combine the two I get something that goes with what we are playing. That is what we were looking for."

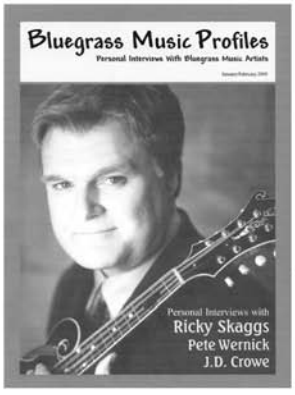
When asked how he worked to study rhythm guitar, Skip said, "I did it by listening to CDs and tapes, and then we used to go to bluegrass festivals when we were first starting out. Mom would take a videotape recorder and videotape all of these different groups. I would take the videotapes and I studied the position of their hands, how loose their wrist was, the different patterns that the played, or whatever, just to get the idea. Then I would put it together with what I was doing in order to come up with my style of doing it."

When the family began performing as a group Jere was working as a carpenter in Los Angeles and Sandy Lee was home-schooling the kids. Regarding their practice routine Skip said, "We would do our school work and part of school work was music. It was sort of a necessary pleasure. It was part of something that you had to do for school, but it was something that you found that you wanted to do, not something like math that you didn't want to do. So we would go in and practice for three or four hours separately in our rooms sometimes. Then when Dad came home, after dinner, everybody would get together and work on songs, learn new songs, and practice as a group." During the band practice Jere and Sandy Lee would guide the kids regarding their solo arrangements and ensemble playing. Although Skip started out on guitar as strictly a rhythm player, he currently takes solos on about half of the songs that the band performs.

The Cherryholmes family has recorded several CD projects, which they released under their own label. However, their newest project is going to be a Skaggs Family Records release and is being produced by Ben Isaacs. Skip said that he has learned a lot being in the studio with this current project. He said, "On past projects, my rhythm was nothing that really stuck out. On this new project we wanted to get a different sound. So we were studying the sounds that we wanted to combine to get what we wanted and some of the things we were listening to, sometimes, had up to three guitars on it. So what I did for some of the songs on this recording was to play

BLUEGRASS MUSIC PROFILES

Gettin' personal with bluegrass artists!



Bluegrass artists we've gotten personal with include Bobby Osborne, Jimmy Martin, Dale Ann Bradley, IIIrd Tyme Out, J.D. Crowe, Lonesome River Band, Josh Graves, Ralph Stanley, Doyle Lawson, Larry Sparks, Tim Graves, Dave Evans, Mac Wiseman, Mountain Heart, Charlie Waller, Wildfire, Kenny Baker and many more!

www.bluegrassmusicprofiles.com

Randy Kohrs is featured in BMP's Jan/Feb issue!

Receive 6 issues for $12.00 - Festival Listings Included!

SIGN ME UP: Enclosed is $12/1yr

Name _____

Address _____

City/State/Zip_____

Phone/e-mail _____ FGM

Send Payment to:
Bluegrass Publications
P.O. Box 850
Nicholasville, KY 40340-0850
859.333.6465

rhythm in a standard G position capoed at the fourth fret in the key of B, then I drop to the second fret and play it in the A position. Then on some songs I'd go through the first time and play a real straight rhythm, then go through a second time, play out of the same position, but really jazz it up. It adds a fatness and gives it some meat."

As the band has gained more popularity and the opportunities to play larger festivals with big name bands have increased, Skip has spent time sitting down with some of his favorite guitar players to learn more about his instrument. He recalls, "One time we performed where James Alan Shelton was playing with Ralph Stanley. There was one particular passage that I had been working on from a tape of James playing. I couldn't figure out how he did it. He let me come up and ask him how he did it and he showed it to me right there on the spot. That was really neat for me."

Skip continues, "We play with Rhonda Vincent and the Rage and Marty Raybon a lot. Both of those groups have phenomenal pickers. Josh Williams, Rhonda Vincent's guitar player, is someone who I really admire as a guitar player and I also like Shane Blackwell from Marty's group. We will go someplace during a supper break, in-between shows, or after a show is done and just pick. I will absorb myself in their leads and rhythm styles and anything that might benefit me. I have learned a lot that way."

Regarding his family's band, Skip says, "Ever since day one we have been trying to do things right the first time. We have seen so many groups come out and not really go anywhere. We have always wanted to be a group that was on top. So far it has turned out really good." When you watch the reaction of the audience to a Cherryholmes show, it is very evident that the band is doing it right and they are definitely on their way to the top. I feel that one of the winning factors in the show is that they not only provide great music, but they are also very good entertainers. They have a show that is fun to watch and makes you feel good. Regarding their show, Skip said, "There are a lot of people that don't do the kind of things that we do in our show. It is that, along with the professionalism and the quality of the instrumentals and vocals, that all go together to make the show as good as it can be."

When asked about singing vocals with the band, Skip said, "I sing once in a while. But when we started out, it was just Mom, Dad, and my older sister singing because they didn't want the band to have the 'young sound.' There are so many family bands out there that will push their kids out front and they are cute, but they can't sing. We've always wanted to rely on good music, not just cute. So I do more singing than I used to, but it has pretty much just been Mom, Dad, and Cia singing. I know what I'm supposed to sound like, but I just can't do it yet because my voice hasn't matured enough. It is just part of life; you can't speed along the process within a certain parameter. I don't want to get up there and not sound like I want to sound. I am working towards it though. I'm constantly singing when I walk around the house. I love to sing. I will work on it until I feel I'd be mature enough in my voice to do it."

Although the band is extremely busy playing festivals this year, Skip still finds time to practice every day. When asked about his practice routine, he said, "I work on both leads and rhythm for the band's material. I feel that, to an extent, you can learn new stuff and branch out, but if I learn a bunch of new stuff that I can't use with the band and the stuff I do with the band suffers, it is better to work on the band's material. So when I practice I try to see if I can add something to the solos that I do in certain songs to make them better. Or maybe there is something that I just need to run through. If there is a sixteenth note run that isn't coming out real clean in the show, I'll take a metronome and run over it again and again until I've got it. Then I'll run through the passage that is immediately before it and immediately after it. Then I will add it to the whole solo. With rhythm, I still listen to different tapes and CDs and play along with them. If I hear something that I want to catch, I'll back it up and play with the different rhythm patterns. I do a lot of playing with CDs. Lately I've been listening to Ricky Skagg's new album *Brand New Strings* and Mountain Heart's new album *Force of Nature*."

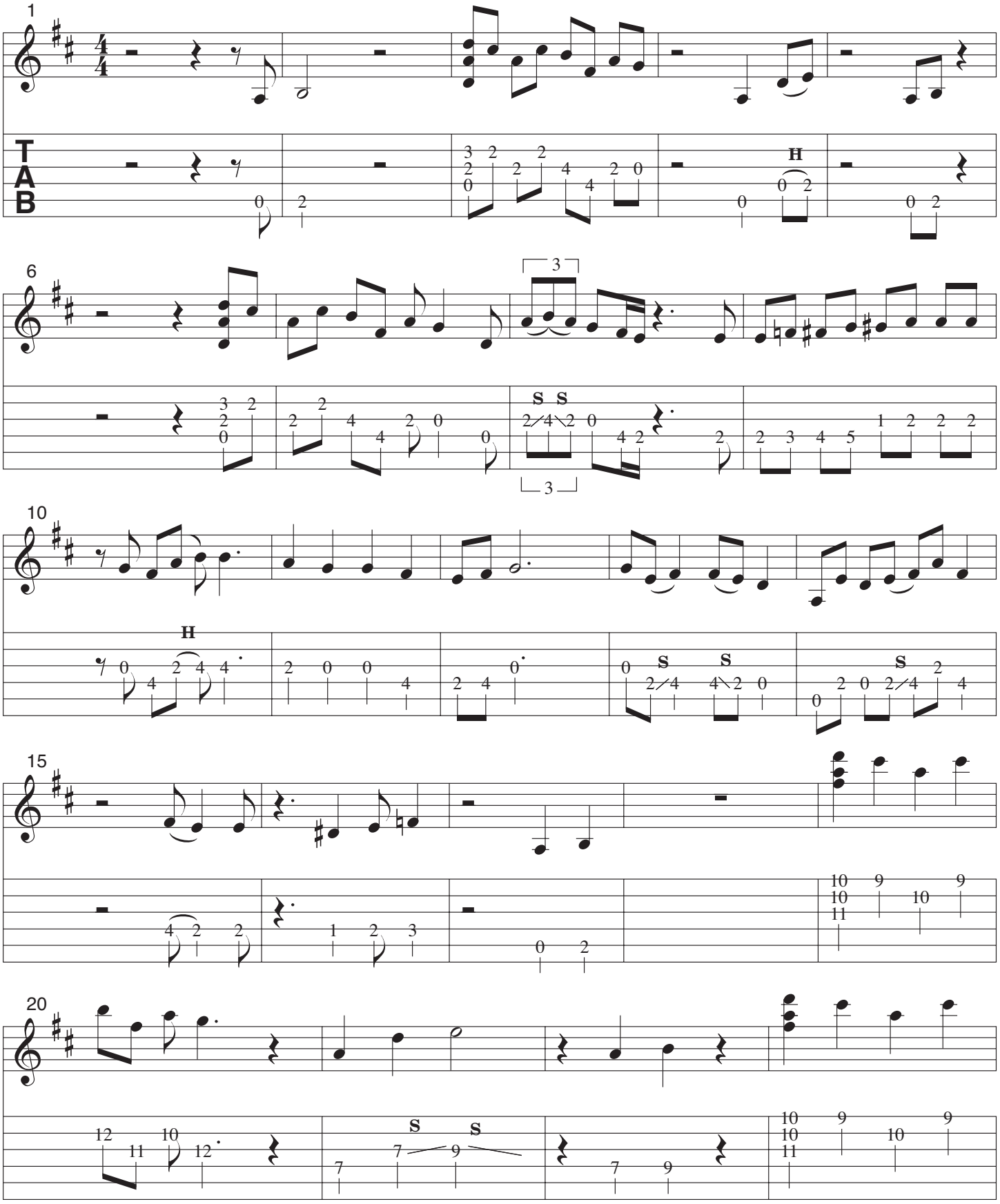
On stage Skip plays a modified Martin HD-28. He said, "After my dad bought the guitar he had a luthier go through and make it almost like a Clarence White. He had the soundhole reamed out, put gold tuners on it, ebony end pins, and a bone nut and saddle. That changed a lot of the tone. He bought it new back in 1998, but it is a 1995 model." Skip also owns a 2002 Martin D-18V. He says that it is a great guitar, but he plays the D-28 on stage because the rosewood has a fuller tone for rhythm. When the band was in the studio recording the new project Skip used Ricky Skagg's Brazilian rosewood Bourgeois. Skip said, "The volume and tone of that guitar was really what I was looking for. So I'm now looking for a Brazilian Bourgeois guitar."

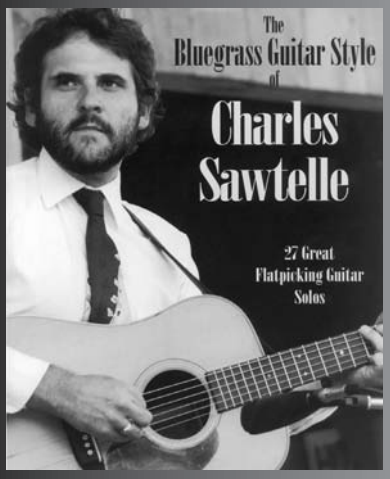
The song Skip chose to record for this issue's audio CD was a tune he learned from watching a Marx Brothers movie. The song is called "Alone." When I first asked Skip what he wanted to record for us, he initially said, "Big Mon." Obviously that is a fast tune that may have given Skip an opportunity to show off some of his fast flatpicking. I agreed that "Big Mon" would be a good choice. But then Skip said, "You know, I think I'd rather do this other song called 'Alone.'" As you will hear from this issue's audio companion, Skip chose to present our readers with a beautiful melody versus "Big Mon" hot licks. A good choice. I hope you enjoy the tune and the transcription.

Audio CD
Track 13

Alone

Arranged by
Skip Cherryholmes

Capo 2

Alone (con't)



The Bluegrass Guitar Style of

Charles Sawtelle

In addition to the tablature and standard notation of 27 Sawtelle solos, this book also includes:

A detailed Sawtelle biography, An in-depth interview with Charles, A section on Charles' rhythm style, Charles Sawtelle Discography, The first ever Slade biography, Notes on each solo transcription, and Dozens of photographs. A must for all Sawtelle and Hot Rize fans!

CALL

1 (800) 413-8296

or visit www.flatpickingmercantile.com

to order with Mastercard, Visa, or Discover

FGM Records

Specializing in Acoustic Guitar Music

Flatpicking Favorites Hot & Spicy

Hot & Spicy flatpicking on standard fiddle tunes by the best pickers in the business! You can't beat it. This CD features 7 Winfield winners and 4 IBMA "Guitar Player of the Year" award winners. 16 cuts of great duet flatpicking.

John Carlini Quartet

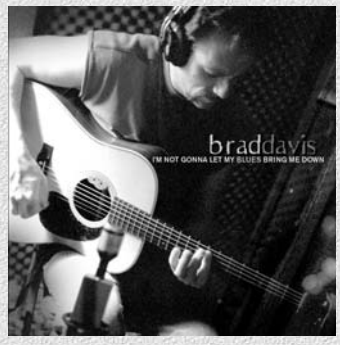
The Game's Afoot!

The John Carlini Quartet's newest release, *The Game's Afoot!*, presents original acoustic music uniquely arranged and orchestrated using the influences from the idioms of bluegrass, jazz, and classical music. From the liner notes by Tony Rice: "The music created here by the John Carlini Quartet with Pat Cloud is serious music worthy of serious listening.

Brad Davis:

I'm Not Gonna Let My Blues Bring Me Down

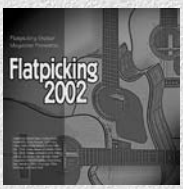
Brad Davis brings his acoustic guitar and songwriting talent to the forefront with the release of his new solo recording *I'm Not Gonna Let My Blues Bring Me Down.* Speical guests include: **Earl Scruggs, Billy Bob Thornton, Sam Bush, David Grier, Rob Ickes, Greg Davis, Tommy Shaw, John Jorgenson, Jon Randall, Glen Duncan, and Kelly Nolf**



Also from FGM Records:

DocFest

New Standards for Flatpicking Guitar

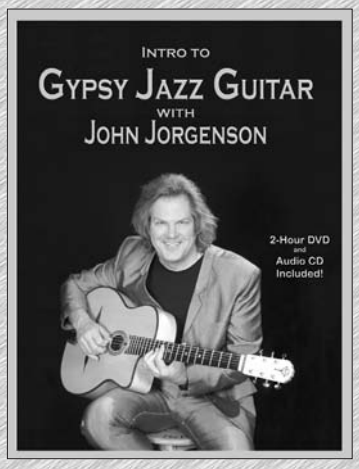


Flatpicking 2002

www.fgmrecords.com

New from *Flatpicking Guitar Magazine!*

Intro to Gypsy Jazz Guitar with John Jorgenson



In this first of three volumes of *Flatpicking Guitar Magazine's* new Gypsy Jazz Guitar instructional series John Jorgenson has designed and presented one of the most complete acoustic guitar instructional methods available on the market today. Each volume of this three-part series includes a 2-hour instructional DVD, an audio CD with practice audio tracks, and a full format book which presents all of the theoretical information, chord charts, fret board diagrams, music notation, and tablature for the material presented on the DVD.

In this first volume ***Intro to Gypsy Jazz Guitar***, Jorgenson provides the foundational information and practice material necessary for you to gain an understanding of the Gypsy jazz guitar style. The first half of this volume addresses the important element of Gypsy jazz rhythm. After discussing correct right hand rhythm technique, Jorgenson teaches the closed chord forms of a basic blues progression and then systematically introduces new chords into that progression to add "color" and "spice" while also introducing you to the characteristic "moving chord" style of Gypsy rhythm. After addressing the basic blues progression, Jorgenson then transitions into the more Gypsy sounding minor blues progression and introduces the "three-note" chords which are prominent in Gypsy style rhythm guitar.

The second half of this first volume addresses soloing. Here Jorgenson not only lays the groundwork of Gypsy jazz soloing, but in the process also presents you with a method which serves to greatly enhance your understanding of the fingerboard and improvisational playing. Jorgenson teaches arpeggios, note maps, lead patterns, and Gypsy techniques in every area of the fingerboard and in various keys. Additionally, he masterfully shows how the arpeggios and patterns relate to one another.

With *Intro to Gypsy Jazz Guitar* you get a comprehensive instructional package, which includes:

- **A 64-page full-format book**
- **A two-hour instructional DVD**
- **A "practice-track" audio CD**

Book/CD/DVD package: $34.95 Call 800-413-8296 to Order

Giving Something Back:
John Carlini Performs for Armed Service Veterans

by Dan Miller

John Carlini and bassist Steve Freeman perform at a Veteran's Hospital in New Jersey

Sitting in his home in Berkeley Heights, New Jersey, watching the news, U.S. Navy veteran and guitar player extraordinaire John Carlini felt frustrated. He said, "I would hear that a Marine was killed in the Iraq war and it would grate at me. I felt helpless. I thought, 'I want to do something to show some gesture of support for our troops in Iraq.' So I decided that the best thing for me to do was the thing that I do the best."

So about six months ago, on Veteran's Day in fact, John walked into the administration building at the Lyons Veteran's Hospital in Basking Ridge, New Jersey, and told the administrator that he was interested in volunteering his time and talent to help entertain the veterans one day out of every month.

The administrator took John's name and said she would get the information to the right person. Shortly thereafter head the hospital's recreational therapist, Laura Banko, gave John a call and they worked out a schedule. He began performing for the hospitalized vets on the third Monday of every month. John said, "I knew how things were in these veteran's hospitals and I wanted to give something back to these brave men and women who have put themselves in harm's way so that I can play the guitar. There is a huge feeling of satisfaction every time I play there. When the vets start smiling and singing, that is my reward. The more I do it, the more rewarding it gets. I really look forward to it."

John performed as a soloist for the first couple of months, but then thought it would really add something to the music if he had a bass player join him. He asked his friend Steve Freeman, who plays in a jazz trio with John, if he would like to join him at the Veteran's Hospital and Steve agreed. The two musicians have been entertaining the veterans at Lyons once a month for the past six months.

During the first part of May I was visiting with John to work on a new series of instructional book/DVD/CD packages that we producing. The series will be called *Taking It To The Next Level*. In this series John will explore in great practical detail many topics that will help students of the acoustic guitar increase their knowledge of the fretboard, timing, speed, note clarity, tone, technique, and music theory. If you feel "stuck" at your current ability level, this series is designed to get you "unstuck." I just so happened to be at John's home on the day he was going to perform for the veterans. I went along to observe the performance and witnessed first hand why John gets such a great deal of satisfaction from this gig.

John and Steve set up in a day room where the vets gather to watch television and listen to CDs. Nearly all of the men assembled in the room were wheelchair-bound. They were in various states of mental alertness. A hospital volunteer named Frank passed out some song sheets to those vets who were alert enough to look at them. John and Steve began to play the tunes that appeared on the sheets and Frank led the group in song. Some vets were aware enough to sing, others nodded their heads, others moved their hands...nearly all had smiles and their eyes—which minutes before the music started looked dead and dreary—began to sparkle. It was an amazing thing to witness.

Most of the songs that John performs during the veteran's hospital sets are standard pop tunes from the 30s and 40s...songs that these men remember well from their youth. The word sheets that John hands out to the men during these sessions were sheets compiled and used by his mother, Phyllis Carlini. Phyllis, a graduate of Julliard and the Manhattan School of Music was a concert pianist who was also on the faculty of the Manhattan School of Music. Later she was a music therapist and made the song sheets for work she did with Alzheimer's patients. John said, "In a way I'm carrying that ball. I am particularly interested in working in the Alzheimer ward at the Veteran's Hospital. I believe, as my mother did, that the melodies of these old songs can jog the memories of Alzheimer patients."

John talked with me about including an article about his Veteran's Hospital gig in *Flatpicking Guitar Magazine* for one single purpose. He said, "If other people did this around the country it could spread. They could experience the feeling of fulfillment that I gain from the experience and they could also give back to those who have served our country."

One thing I noticed during the three days that I spent with John Carlini at his home is that John is a very busy man. However, he is willing to take a few hours one day a month out of his schedule to honor his fellow armed service veterans. I hope that John's selfless gesture will serve as an example to other musicians. I encourage you all to get out in your community and share your talent with the elderly and with the veterans. You will never have a more appreciative audience, and when you see those eyes light up at the recognition of a melody, it will be worth it.

Gypsy Jazz Guitar

by Paul Mehling

Minor Swing Part 4— Django predicts the future! (Second chorus)

We left off last time with the end of the first chorus of Django's great masterpiece solo on this original composition that he penned with Stephane Grappelli, the superb French violinist.

The first chorus was full of anticipations, both rhythmic as well as harmonic. That is to say Django was often playing notes that were either in both the chord that was being played (by the accompaniment) and the next chord (finding common tones in both chords) or—even more interesting—he's playing notes that aren't in the chord accompaniment but are in the next chord just about to be played.

Our example shows the pickup notes in the first measure as measure 1 (even though it's a pickup measure—actually the last measure of the first chorus which we looked at previously).

After two pickup notes (both off the beat), Django starts a rhythmic motif which repeats all through measures 1, 2, & 3 leading into the first note of measure 4, building into a nice appoggiatura (sort of a trill around a chord tone) in measure 4 which leads straight into a nice downward arpeggio of the D minor chord at the end of measure 4.

That downward arpeggio goes right into an upward arpeggio (you can just drag the pick across the strings for a "sweep" effect.), finishing up with a ninth note on top (E on top of a Dminor chord). This ninth note can be viewed either as a very hip note to play on a Dminor6 chord or you could think of it as being a note from the E7 chord arriving before the chord! Django (and others) use this device often. It's sort of like predicting the future (at least the next chord change) which most innovators do; they invent something that has never been done before both in his solos and in his creation of this genre of Jazz Manouche (Gypsy jazz in plain English).

Measure 6 gives us a sequence of five notes in a pattern worth examining: whole-step, half-step, whole-step, half-step—this is a diminished scale! If you want to snoop around other musicians of the early 1930s you won't find too many (if any!) who were using these intervals fluently. Django has used this little sonic device to blur the lines between Dminor6 and E7 until he's good and ready to let you feel settled on the E7 chord in measure 6. If you notice, by using this scale he's hitting only notes that are in E7 and Dminor6. You could make a little study of the common notes in both chords; use your ears and use your eyes by noticing the patterns on the fingerboard and how they overlap.

One of the secret amusements of playing Jazz Manouche is the exposure to the extremely elegant lines that Django's solos make across the fingerboard. That brings me to fingerings and why I've not included any in this installment. With the tab notation you can find my suggestions for where to stick your fingers, though I'm not suggesting these are the only way to play these lines. I want you, the student, to make the next leap of learning by taking the time to explore the guitar a bit more here; try all the different fingerings you have—in fact, start out with only two fingers!

There is currently a huge movement of people taking up this style of guitar playing, not just in the US but around the world (surf the net and you won't be able to check out all the sites). There also seems to be a growing consensus that: a) learning Django solos is the short route to learning this style (duh) and b) learning how to do it with two fingers gives you a deeper insight into Django's logic (double-duh).

Measure 7 starts off with two notes that outline the previous chord: F natural and D (the only note missing from the D minor triad is the 5th, note A). These notes also are the two coolest notes of E7—the flat 9 or note F and the 7th or note D. (Previous articles covered the E7 with flat 9 being the key to Django's' extensive use of diminished arpeggios over dominant 7 chords.) This time, instead of the whole-step/half-step business to bridge us between two chords with common tones, he gives us a tasty little chromatic gliss. You can do it by hitting the first note (hard) with your pick and letting your left hand just slide down three frets (well, how do YOU think Django did it with that handicapped left hand, hmmm?). I prefer to finger the notes with the left and pick each one with the right for better articulation. If either or both of these options is difficult (or anything you see in this column) for you to do today, then it presents an excellent opportunity for you to take an excerpt from a piece of music and add it to your daily practice routine. I have a few excerpts that are still elusive to me, so I work on them daily with my usual routine of scales, arpeggios, etc., etc.

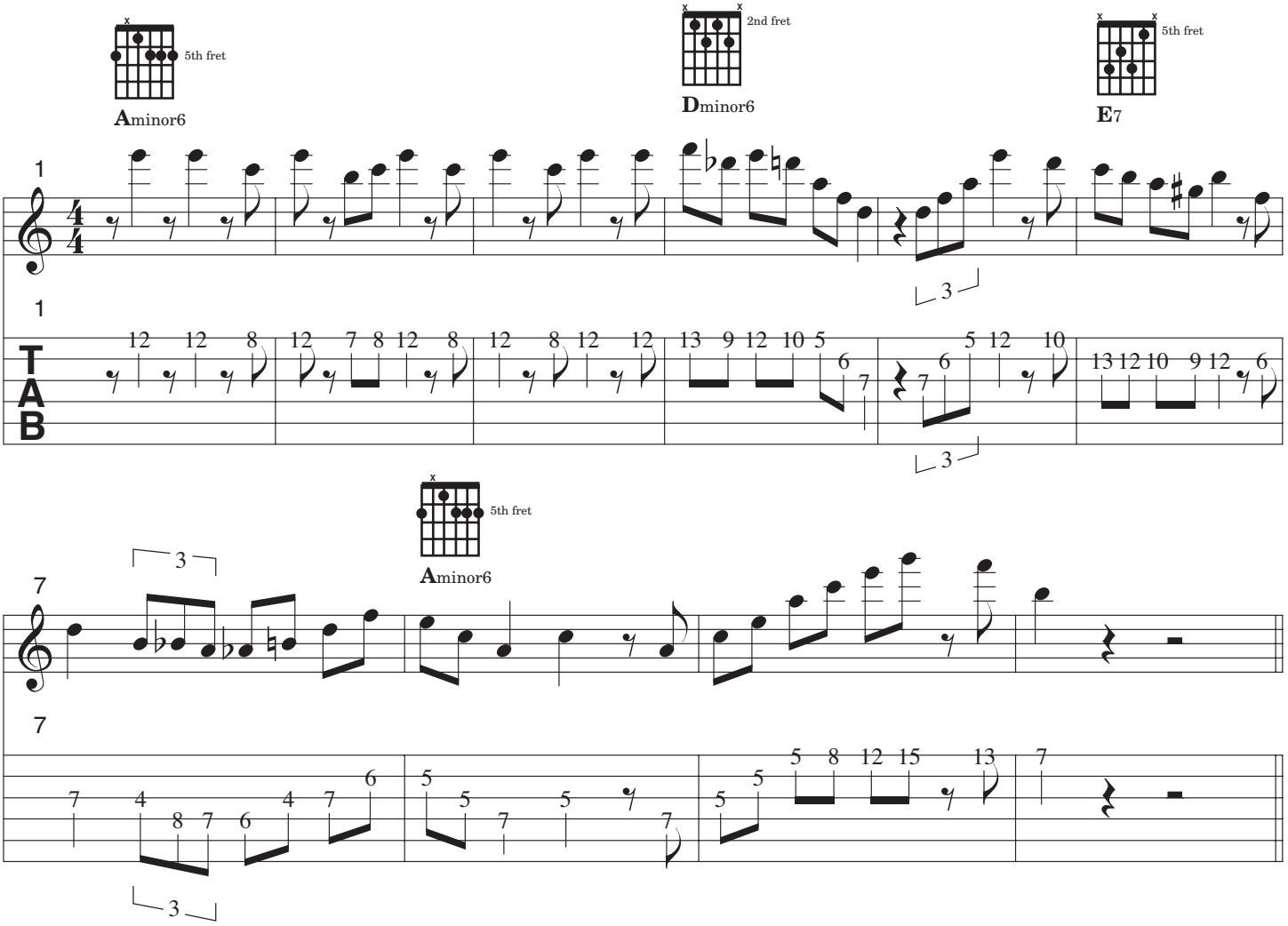
After the chromatic gliss we go right up through an E7 (with the flat 9) arpeggio (see how handy those arpeggios can be?? That's why I work on them!). Arriving at the note F (the flat 9 of E7) Django brings us in for a nice, smooth landing on the A minor chord by simply outlining the chord in a simple downward arpeggio. Yet he's not finished (and neither is this chorus!), so he takes us back up to the note C as if to say "but wait, there's more!" And then he repeats the A minor arpeggio, this time upward through two octaves coming down on notes F and B—which are decidedly not in the A minor arpeggio!

What is up with that? Tune in next issue to finish the solo and find out!

Paul Mehling (aka Pazzo) is the leader of the notorious Hot Club of San Francisco, with 9 CDs in 13 years and constant appearances all over the planet. On the music scene in northern California all his life, his dedication to jazz, especially Gypsy-swing has in some small way, hopefully, made the world a safer place for music. See www.hscf.com.

Audio CD
Track 16

Minor Swing
(third section)

Arranged by
Django Reinhardt

FGM Records Presents
Tim May
Find My Way Back
A new recording from one of Nashville's top songwriters and guitar pickers
To order call 800-413-8296
or visit www.fgmrecords.com
TIM MAY
FIND MY WAY BACK

THE O-ZONE

by Orrin Star

The Irish Washerwoman

Perhaps the most widely known jig of all time, "The Irish Washerwoman" is one of those tunes whose cartoonish potential has been exploited often enough to have soured many on playing it. But behind the many maudlin renditions lurks a melody worth tackling.

Other factors which make it worthy of this august forum:

1. It's not overdone; you don't hear it flatpicked that often.

2. It sits well on the guitar; I like to share tunes in this column that are readily playable.

3. It's in 6/8 time (i.e., a nice break from the usual).

Some tech specs:

First, as with most jigs, the tune is built around dual sets of three notes. This calls for a different pick-direction algorithm than you're used to—namely, down-up-down down-up-down. (And you should accent the first note of each set: a more accurate prose rendering of the sound might be **down**-up-down **down**-up-down.)

This arrangement features a single A-part (which is repeated) and then two distinct B-parts (each in different octaves). I joined the Bs here for conciseness; in practice I would probably repeat the first B-part my initial time through the tune and then play the lower B twice the next time around.

Speaking of the B-part, let me backtrack slightly on my "readily playable" characterization of this tune: the first B-section does involve some serious pinky reaches on the first string. Though I have added some fingering notations to the tab to assist you with this (I learned long ago, for example, that when you're making a 3rd-to-5th-to-7th fret move on any string it helps to use your middle finger on the 5th fret rather than your ring because stretching the middle finger leaves your pinky notably further up the neck) I want to acknowledge that this will be challenging for some of you. So let me add that (1) you don't need to leave your index finger down at all times here—you can lift it off as needed as you alternate from 3rd to 7th frets and vice versa; and (2) you might want to try capoing at the second fret when first learning this tune to help acclimate your left hand to the stretches in that first B-part.

Bottom line: a propulsive melody and an excellent right hand exercise.

Why start your practice day off with scales when there are floors like this to be scrubbed?

Orrin Star is an award-winning guitar, banjo and mandolin player who now lives and teaches in the Washington, DC area. The 1976 National Flatpicking Champion, he has toured and recorded widely, is the author of Hot Licks for Bluegrass Guitar *and now performs mostly solo and in a duo with Jimmy Gaudreau. See www.orrinstar.com. He also has produced two instructional DVD for the flatpicking guitarist:* Orrin Star's Bluegrass Rhythm Guitar Workshop *and* Flatpicking Primer: What the Tab Won't Tell You. *Both of these items are available from Flatpicking Mercantile (800-413-8296)*

Thompson
Northwood
CA Guitars
Blueridge
Eastman
Deering
Gitane
Rayco
Weber

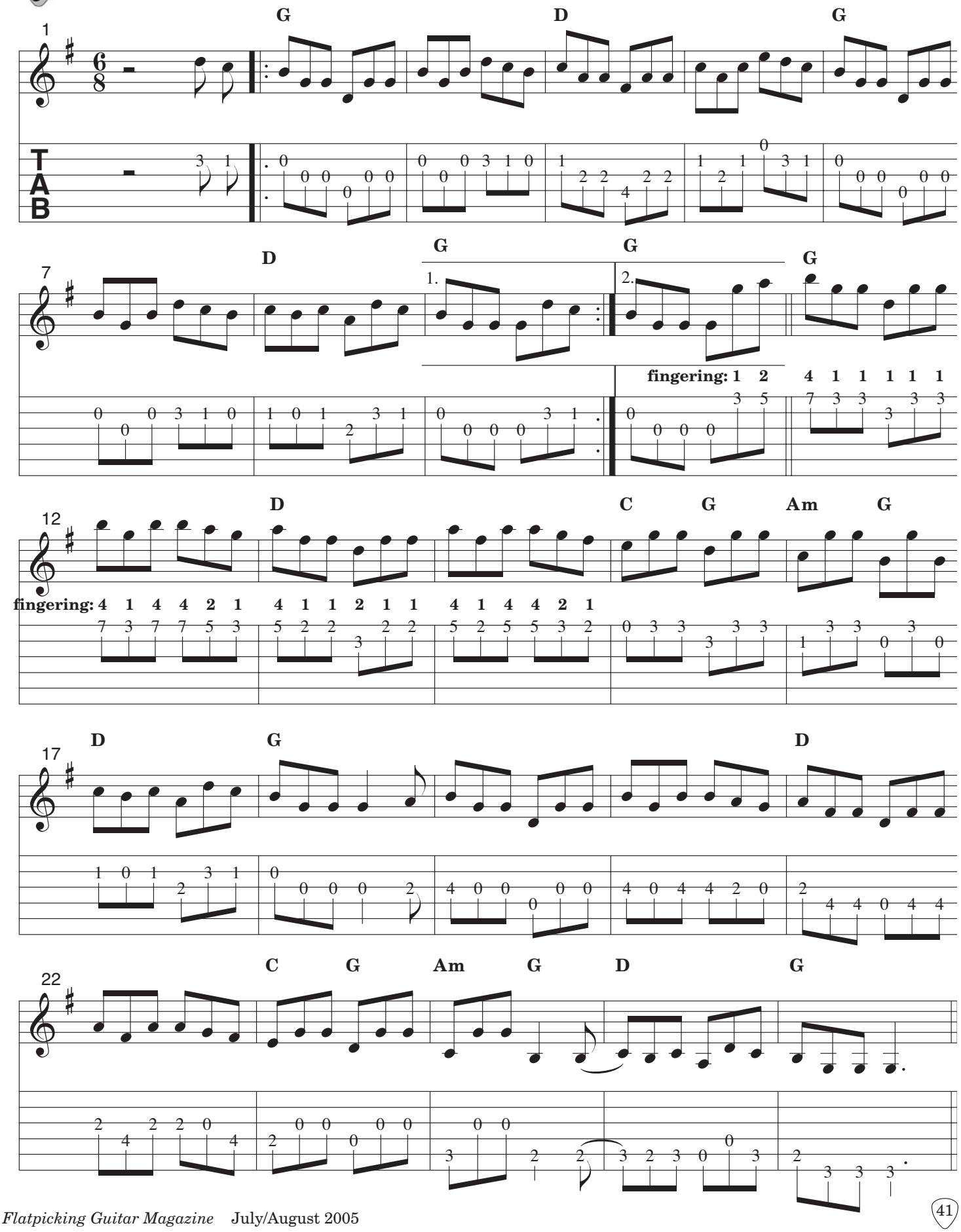
THE Acoustic Guitar
Calgary
Canada
www.acousticguitar.net

Calton Cases
Wegen Picks
TorTis Picks
Noble Picks
K&K Pick-ups
LR Baggs

Audio CD
Tracks 18-19

Irish Washerwoman

Arranged by
Orrin Star



Store Visit:

Picker's Supply
Fredericksburg, Virginia

by Chris Thiessen

Nestled among the brick buildings of historic old town Fredericksburg, VA, Picker's Supply has been a familiar storefront (and a musical mecca) since 1975. That's when Bran Dillard—musician, instructor, and instrument collector—opened the first version of his "pickin' parlor" in a renovated house on Caroline Street. A few years later Bran moved to 902 Caroline, which has been the store's site ever since. Walk in and you're almost overwhelmed by instruments, instruction books, musical accessories, and more instruments! The acoustic section occupies the store's front room; the "acoustic amplification center" (amplifiers, electric guitars, and other electric-dependent devices) fills up a large room towards the rear of the store. The store's second floor contains the concert hall and instruction rooms.

As you might expect, Picker's Supply has a wonderful selection of both new and used stringed instruments: guitars, resophonics, banjos, mandolins, basses, and the occasional mandobass. In addition to the major manufacturers (Martin, Taylor, Gibson, & Collings), Picker's supports a variety of local Virginian luthiers (Huss & Dalton, Geoff Stelling, Mike Ramsey, Stan VanDruff, Bob Gramann, and others). In respect for the student pocketbook, Picker's also carries both Samick and Eastman guitars, mandolins, and banjos, although these supposedly "budget" instruments have surprisingly excellent tone and quality. All instruments are individually inspected and set-up by Picker's before the instruments ever get on the floor.

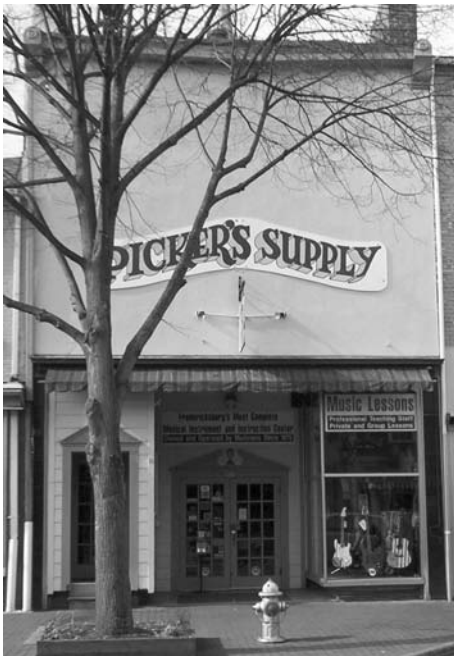
"Folks come in and ask 'can you meet this price I found on the web?' Of course we can, but I explain that it won't include our 'after-sale' services," explains John Miller, one of the instructors who also works the floor. "We check—and correct, if necessary—the set up of every instrument as it comes into the store, regardless of manufacturer. And for any new instrument purchased, we offer free set-up and restringing for life." Picker's Supply also offers trade-ups, in case you get home and realize you should have bought the next model up. "That's 100% of the instrument's value for the first three months, and 75% of the value in the first year," explains John.

FGM visited the store on President's Day, when most folks should have been sleeping in. Yet from 10AM when the store opened the phone was continually busy and folks were dropping in, either to browse the instruments or for lessons.

Picker's Supply is well-known across the Central Virginia area for its phenomenal lesson program. Jeffrey Levine, lesson coordinator, orchestrates more than 28 teachers and more than 630 individual lessons each month! In addition to lessons on the full range of stringed instruments, Picker's Supply also offers instruction on piano, tinwhistle, voice, percussion, brass, and dulcimer (both hammered and mountain). Most instructors are seasoned and active professionals (instructors have included Larry Stevenson, Mark Newton, Jimmy Arnold, and Chris Sexton), and more than one student has gone on to a professional career and then returned to Picker's Supply to teach, completing the musical circle.

But instruments and lessons don't completely cover the musical services Picker's Supply provides. Bran and Jeffrey realized that all-too-often students who take lessons may not know how to take the next step: playing in ensembles. Each month Picker's Supply sponsors an open mic night, where students can polish their live performance skills as solos, in ensembles with other students, or with their instructors. Picker's Supply also sponsors an bluegrass jam session from 2-5PM on the first Saturday of every month; an all-ages open-mic at the local Border's on the first Tuesday of each month; the monthly Fredericksburg Songwriter's Showcase (where local songwriters perform original music); the Acoustic Roots Concert Series on the first "teenth" Saturday of each month from September through May; and a regular concert and workshop series that has hosted acoustic luminaries like Joe Pass, Tony Rice, Dan Crary, Tony Trischka, Norman Blake, Eddie and Martha Adcock, and many others.

Picker's Supply is a comfortable store, with an atmosphere developed by pickers for pickers. You can choose from a great selection—and wide variety—of instruments, and then intelligently discuss the pros and cons of any instrument with any of the sales staff, all of whom are themselves working musicians. Cumulative, Bran Dillard, John Miller, Peter Mealy, and Bill Reese (salesman and resident banjo expert) have over a hundred years of professional musical experience. Bran led the Bunko Steers (a bluegrass/swing band) for several years. Bill's Celtic group Moch Pryderi has two CDs to its credit, and Bill has authored a thorough treatise on the history of the banjo (which is posted on the store's website). Peter—whose instructional book *Melodic Fingerstyle Guitar* was recently published—is an award-winning songwriter who won a WAMMIE in 1996 with his wife/musical partner Laurie Rose Griffith for CD of the year, *Tocoi Light*. John Miller has shared stages with JD Crowe and Doyle Lawson, and has been approached by folks like Bobby Hicks for his guitar, mandolin, and vocal abilities.



That wealth of experience provides a unique music store experience. Bran and his staff respect the fact that choosing an instrument is more than a simple purchase: it's a relationship-in-development. During our visit, we spent several pleasant hours comparing the tone and playability of several high-end mahogany-bodied dreads from Collings, Huss & Dalton, and Martin. After watching for a while, Peter Mealy, the store manager, brought out a spectacular McPherson rosewood-bodied guitar just to expand (or confuse, we're not sure which) the acoustic palette. Fortunately, that particular McPherson was not for sale.

If you're in DC or in Richmond or traveling down I-95 between those cities, do yourself a favor and stop in Fredericksburg. Picker's Supply will provide a more-than-adequate fix for the perpetually GAS-afflicted.

For further information, go to www.pickerssupply.com, or visit 902 Caroline Street, Fredericksburg, VA, 22401. Phone: 540-371-4669.

More Pretty Girls Than One

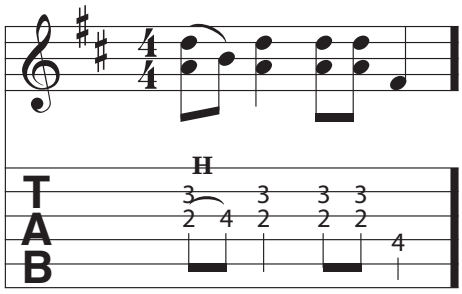
In the last issue, at the request of a subscriber, we took a look at "Worried Man Blues." The up-the-neck arrangement that I provided was loosely based on a Carter style down-the-neck arrangement. When arranging solos, I feel like the Carter style is a great place to start because it gives you a good feel for both the rhythm and the melody of the tune. However, I find that eventually most players want to know how to spice up the tune a bit more than the Carter style strums, along with the basic melody, will provide. Also, if you are playing with a band the Carter-style arrangement may not fit as well as a single-string break as the rhythmic strums that are inherent to the Carter style may clash with what the rest of the members of the band are doing. So we all eventually want to explore beyond the melody and strumming. But how do you go about doing that?

I feel like the best way to learn anything is to take it in small manageable steps. So this time around we will take the arrangement processs one small step farther along by adding a few single string lines in combination with melody, strumming, and double stops. The vehicle I'm going to use is a song that another subscriber suggested, "More Pretty Girls Than One." I say that we are going to take it "one small step" farther because I'm still going to use the Carter style and melody as a foundation, but in place of some strumming I will be adding a few scale-based runs as "filler." This solo is still a bit sparse to be considered "hot," but we have to walk before we can run.

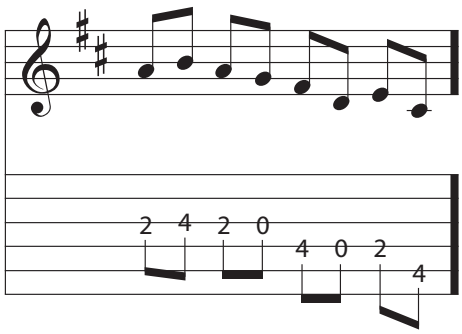
When arranging any up-the-neck solo I like to first build a down-the-neck arrangement. So what I've provided here first is a down-the-neck solo. In this arrangement, I'm holding down chords and using some double-stops and chord strums in some places (typical of Carter style) and then in other places I've chosen to place some eighth note runs (typical of "single string" style). In mixing these two techniques here I hope that you will see how one might start to transition from one approach to the other.

As an example, let's look at the third measure of the down-the-neck version. Printed below I've shown the way that I would have played this measure had I been trying to stick to a strictly Carter type arrangement. Instead I choose to play the single string arrangement as shown in the next measure below and in measure three of the solo on the next page.

Carter Style



Single String Style



Whereas the down-the-neck arrangement of this tune is a combination of Carter style and single string style, the up-the-neck arrangement moves morfe towards the single-string style arrangement. Again, I've not made it a "hot" solo by using all eighth notes or hot licks. I've made ample use of quarter notes so that the arrangement is more sparse, stays closer to the melody, and allows some space for making it easier to play at a faster tempo.

If you worked to memorize and practice the D scales that I provided a few issues ago when we studied "Forked Deer," you will notice that I have used those two D scales in constructing this arrangement. However, whereas in "Forked Deer" we stayed at one D scale position for the A part of the song and moved to the higher D scale position for the B part of the song, I've gone back and forth between the two positions here.

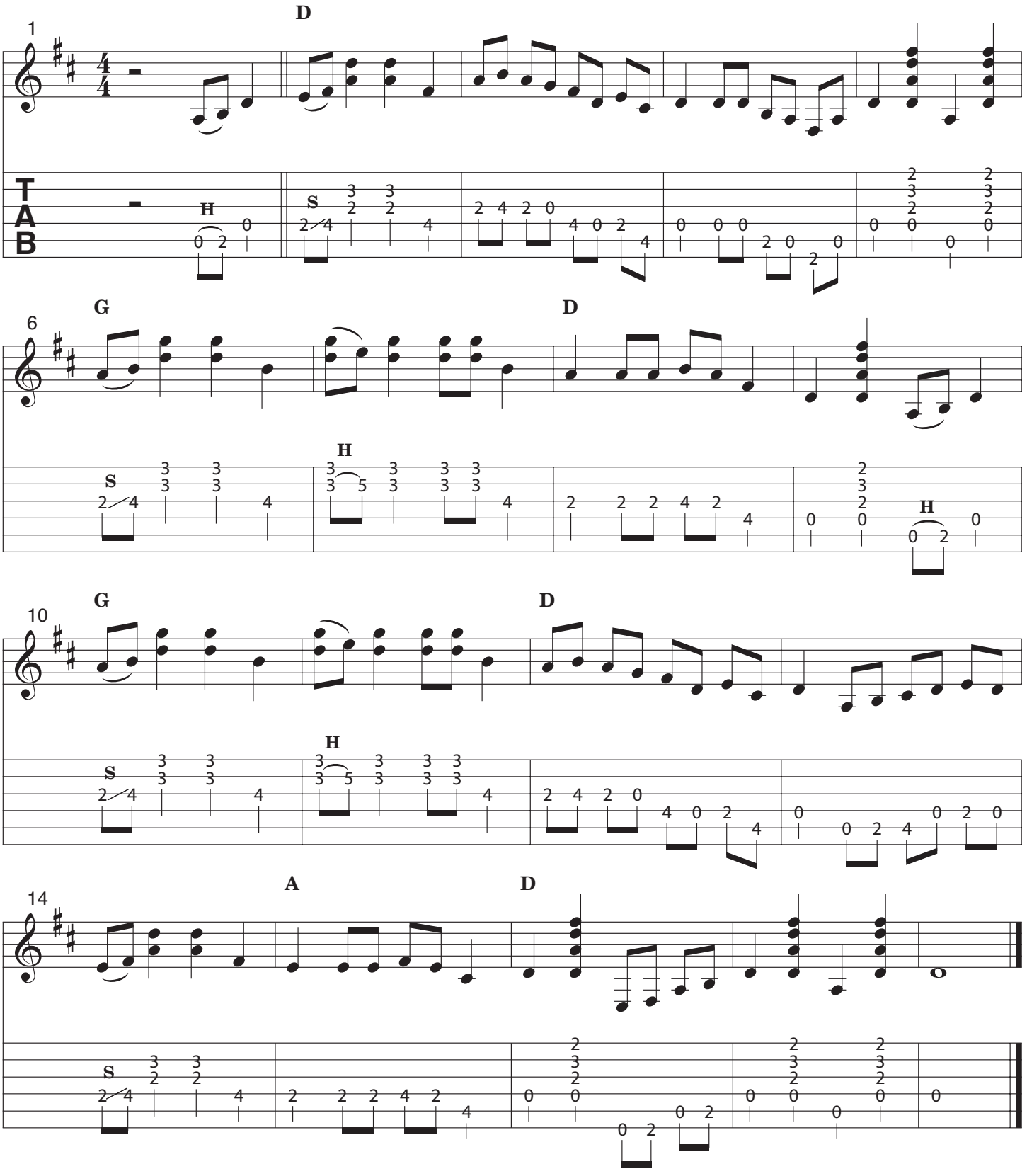
Have fun with these arrangements and try to see if you can't take a song that you've been wanting to learn, design a Carter style solo down-the-neck, then embellish that solo by using some single string runs in place of some of your chord strums or double-stops. Then see if you can't take that solo up-the-neck. The up-the-neck solo may not be exactly the same, but as I said in the last issue, that is a good thing! You will then have two different arrangements of the song. If your up-the-neck solo is different, try then taking the same up-the-neck solo back down the neck and you will likely have something that is slightly different. I've found that this is a good way to start getting a handle on developing and arranging variations.

As an exercise, after you learn the up-the-neck solo shown on page 45, try playing it down-the-neck. Instead of starting the solo on the open A string (which is a problem because if you are in standard tuning you will not have that low D note that appears in measure 23), start the solo on the A note at the second fret of the G string. You'll find that some part of this new down-the-neck solo will mix with part of the up-the-neck solo, which is another great skill to have and something we will look at in the next issue. Until then, have fun going up-the-neck!

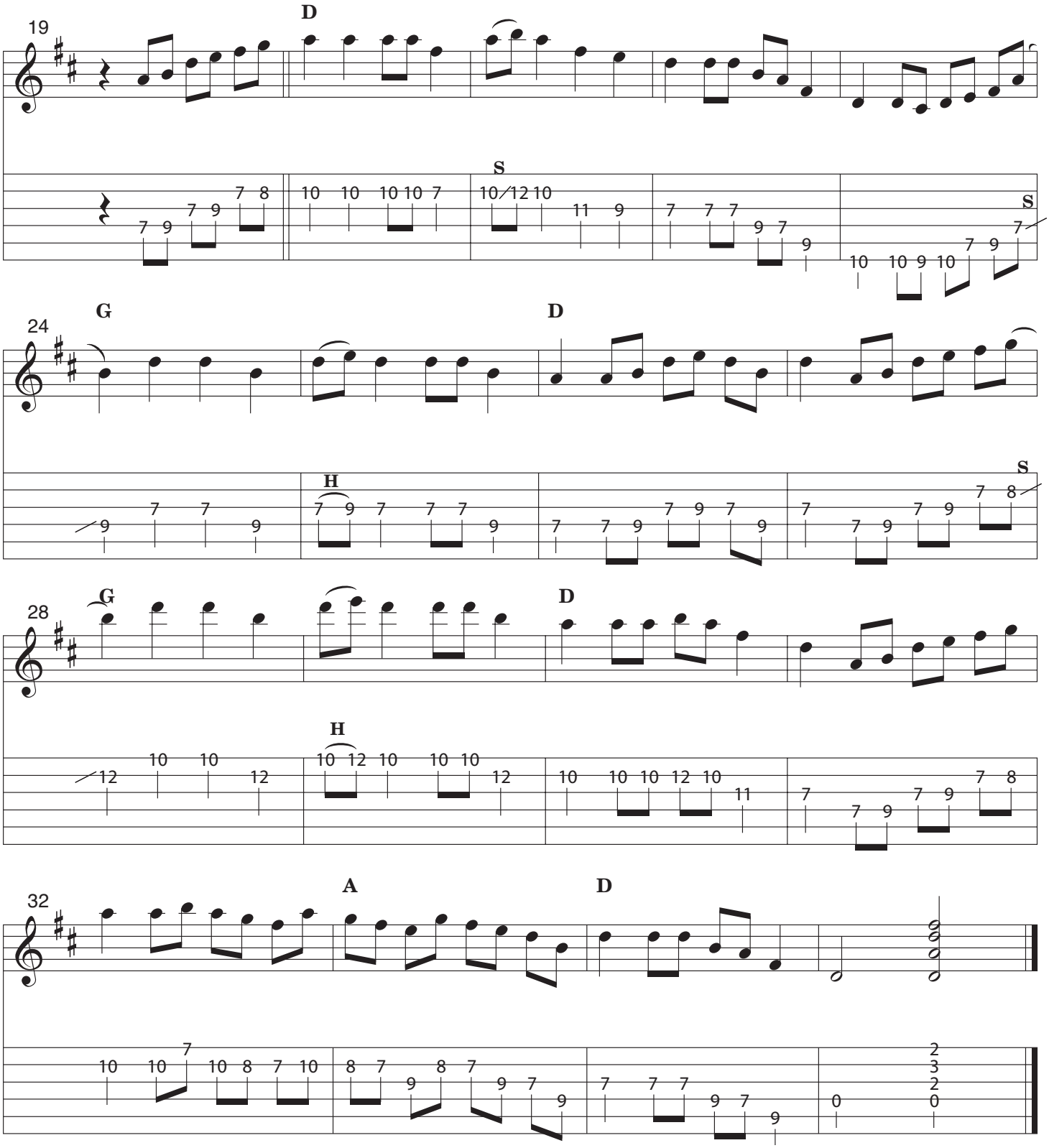
Audio CD
Track 21

More Pretty Girls Than One

(Down-the-neck Solo)

Arranged by
Dan Miller

Audio CD
Tracks 22-23

More Pretty Girls Than One
(Up-the-neck Solo)

Arranged by
Dan Miller

You Are My Flower Part II

by Dix Bruce

"You Are My Flower"

Solos by Maybelle Carter and Earl Scruggs: Part 2, Earl and Maybelle's recorded solos from the 1961 Flatt & Scruggs recording

In the last issue we looked at Maybelle Carter's guitar solo on "You are My Flower" from the original 1938 recording by the Carter Family. In this issue we'll look at Earl Scruggs' solo on the 1961 Flatt & Scruggs recording of the same song. Maybelle Carter also played autoharp and guitar on this recording, which was part of Flatt & Scruggs tribute to the Carter Family. (Rumor has it that due to Flatt & Scruggs' sponsorship by Martha White the suits in the front office wanted to change the song's title to "You are My Flour." Luckily, cooler heads prevailed.)

The recording itself is quite interesting. If you listen closely, you'll hear that the master take is quite obviously made up of two different takes edited together. In the first, Earl Scruggs plays lead guitar and Maybelle Carter plays autoharp rhythm. After Lester Flatt sings the first chorus, Maybelle's lead guitar solo is spliced in. Suddenly the autoharp is gone and we can just barely hear Earl fingerpicking the guitar in the background. After Lester sings the first verse and second chorus, the track is spliced again and Earl's back on lead guitar with Maybelle back on the autoharp.

Earl is almost certainly playing this solo with a thumbpick and fingerpicks, the same setup he uses on banjo. Like Maybelle, he's playing the strums, which are very light, with the first or first and second fingers of his right hand. When he plays double strums, up and down, the second of the pair is very light, almost inaudible throughout. The first finger strum, on the up or "and" of the rhythm is what's light. You can easily substitute single down strums in their place.

This solo, like Maybelle's original, is played out of C position, capoed at the seventh fret. That makes the song in the key of G.

Earl's "You are My Flower" solo is played an octave lower than Maybelle's. As he did on the solo to "Jimmy Brown the Newsboy" (which I wrote about in the Nov/Dec 2000 issue of FGM [Vol4, No1]), Earl states a theme and then repeats it in subsequent solos changing it only slightly. I've written out a couple of these changes for measures 9-11, shown below the main solo.

The last two measure of the solo form a kind of vamp, exactly like he did on "Jimmie Brown the Newsboy," that he can repeat until the singer comes back in.

The Flatt & Scruggs version is somewhat slower than the Carter Family recording and played a bit differently. They add a measure of G7.

Earl's solo is shown on the next page. He plays it as an intro at the top of the song and also as a solo after the second verse and chorus. Unlike the original Maybelle solo, Earl repeats his solo each time.

After Lester Flatt sings the first chorus, Maybelle comes in with her solo. Like her original, it's played in the upper octave. You might notice that the band goes to the G7 a measure earlier than they do on Earl's solo.

Maybelle's 1961 solo is very similar to her original 1938 solo. There are some changed notes and she adds a nice double pull off in measure 12, near the end of the solo. She does play the extra measure that Flatt & Scruggs added. Like Earl, Maybelle plays her solo twice each time, which is different from her 1938 original.

It's not clear if she used a flatpick and or fingerpicks on this 1961 recording. I'm guessing she used a thumbpick and played her famous "Carter lick."

Though I can't say with certainty, I'm assuming that Earl played a flattop Martin on the session and Maybelle played her Gibson L-5.

All three solos are superb examples of beautiful and melodic lead guitar playing on a wonderful classic of Americana music.

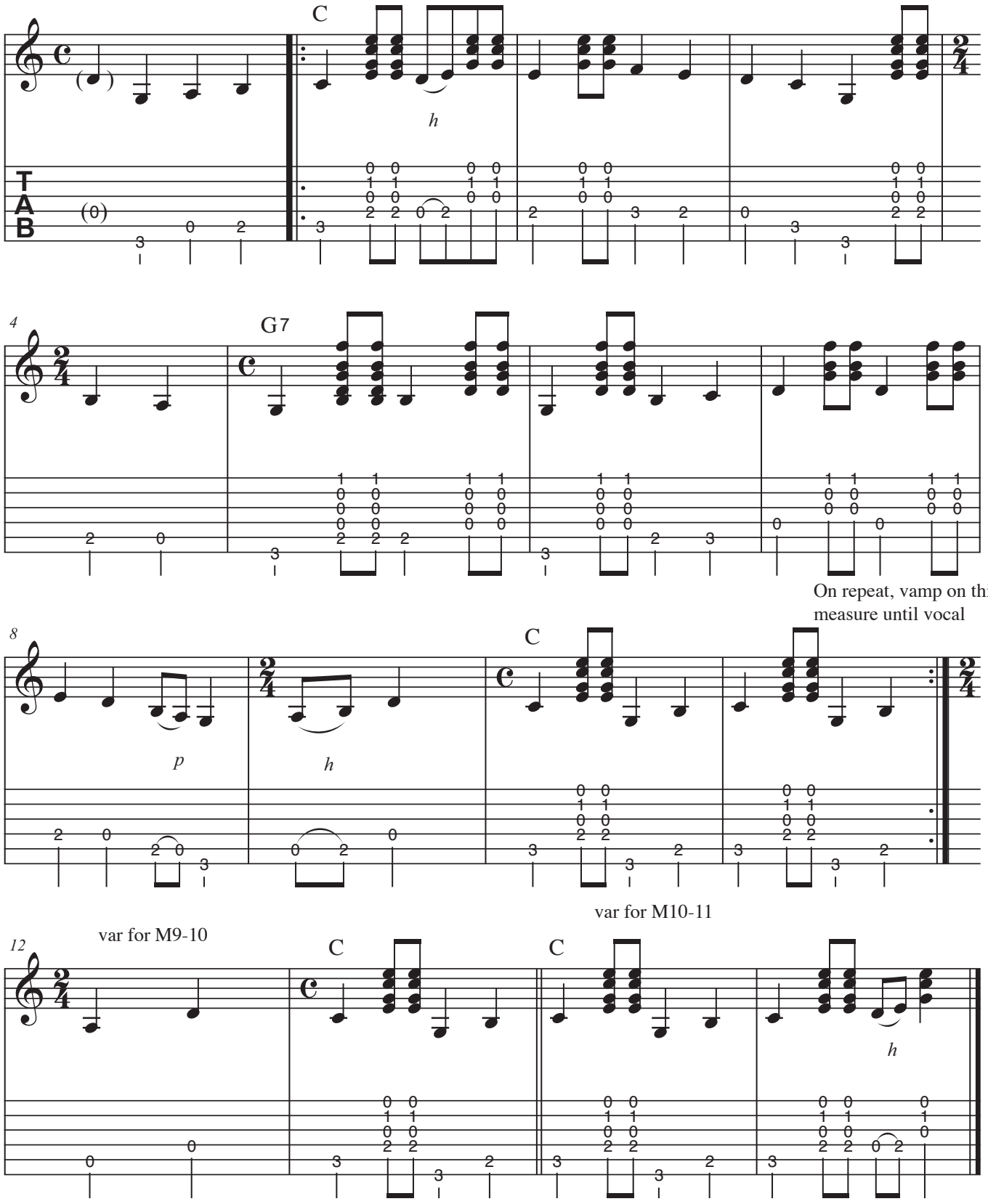
Dix Bruce's video Basic Country Flatpicking Guitar teaches Carter-style lead guitar solos on several songs in several keys. It's available from his web site. Dix's latest book & CD set is Getting into Bluegrass Mandolin from Mel Bay Publications. It's also available online from http://www.musixnow.com where you can review sound clips. Dix and Jim Nunally are currently performing clinics for Martin Guitars. Watch for one in your town.

FlatpickingMercantile.com
Acoustic Guitar Instruction, Accessories, CDs

Audio CD
Tracks 25 & 26

You Are My Flower

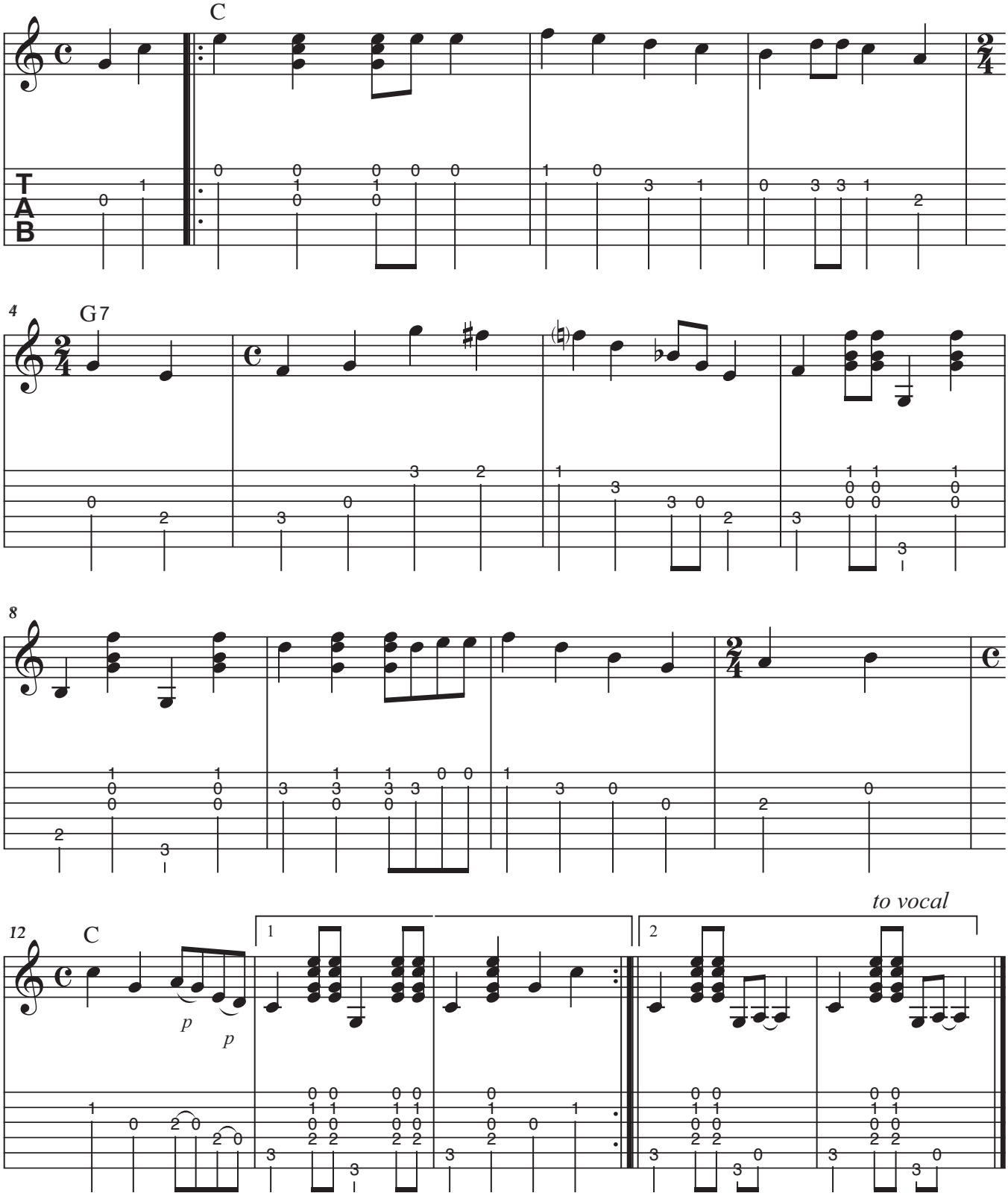
Arranged by Earl Scruggs
Transcribed by Dix Bruce

Capo 7
Key of G
Earl Scruggs with Flatt & Scruggs

Audio CD
Tracks 27 & 28

You Are My Flower

Arranged by Maybelle Carter-
Transcribed by Dix Bruce

Capo 7
Key of G

Maybelle Carter with Flatt & Scruggs, 2/10/61

YOU BELONG HERE.

TENTH ANNUAL

Four Corners Folk Festival

SEPTEMBER 2-4 • PAGOSA SPRINGS, COLORADO

877-472-4672

WWW.FOLKWEST.COM

- DEL McCOURY BAND
- DARRELL SCOTT BAND
- DAROL ANGER & THE REPUBLIC OF STRINGS
- DREW EMMITT BAND
- OLD SCHOOL FREIGHT TRAIN
- MOLLIE O'BRIEN BAND
- CROOKED STILL
- THE BILLS
- RUTHIE FOSTER
- MARC ATKINSON TRIO
- BROKE MOUNTAIN BLUEGRASS
- HOT STRINGS
- & MORE TBA!

On-Site Camping in a beautiful pine forest overlooking the San Juan Mountains
Kids 12 & Under FREE • Children's Program

Music Theory:
Mastering the Fingerboard
Technical Studies for Flatpickers

by Michel A. Maddux

Blow Up Your TV!

"It don't only take the fiddle or the banjo; the guitar man, he's got to learn too. It's a style. A guitar means as much in a bluegrass band as anything else. It just takes a lot of learning and a lot of practice."

—Bill Monroe

By the time you read this article, the heat of summer will be in full swing throughout most of the country. Hot dogs and baseball, late night pickin' sessions, and outdoor bluegrass festivals are the rule through July and August. At the time of this writing however, an early May snowstorm blankets the Rockies in fog, mist, and light flakes of snow. Conditions outside are cool, snowy, and muddy.

Either way it is a perfect time to turn off the TV, tackle a new aspect of bluegrass guitar, and continue working toward mastering the fingerboard. Remember, to progress we must master new challenges each day. Keep giving yourself assignments, and each week master them.

Background

Bluegrass music can claim roots and influences in the music from Ireland, Scotland, the Appalachian mountains, and the early blues masters. Modern bluegrass guitar adds rock, blues, and jazz influences.

Bill Monroe had this to say about his music:

> "... [it has] church sounds in it, and blues, and jazz. It has a high, lonesome sound. It's a plain music, and it tells a good story. It's played from my heart to your heart, and I hope it touches you the way I enjoy it."

To play bluegrass right, and bluegrass guitar, we need to understand the elements of the music and how to relate them to the bluegrass guitar.

The blues originated in the deep south as early as the 1890s. The first known blues recording (ca. 1895) was George W. Johnson's recording of ""Laughing Song.". The 1906 series of Music for the Aedian Grand, listed one blues title among the forty-nine music rolls.

The market for the recorded blues was almost entirely black during the 1920s and 1930s, and the records became known as "race records." Record companies advertised exclusively to blacks and only black stores sold the records.

When Monroe recorded tunes like the "Muleskinner Blues" and the "Rocky Road Blues," he adapted the basic blues style to bluegrass music; increasing the tempos and pitching the vocals higher to take advantage of his "high lonesome" tenor. The blues became a standard part of the bluegrass band repertoire.

Blues Scale Variations

The basic blues scale is based upon 6 notes, basically the major pentatonic scale with an added flat third. In C major, the notes 1-2-b3-3-5-6-1 or C-D-Eb-E-G-A-C.

As an aside, the 6-note blues scale lays perfectly over triplet patterns. When you listen to blues recordings, note the frequent use of triplets and their characteristic sound in the blues.

Play through the example in exercise 1. Now look closely. Change the timing a bit, and you have the bluegrass "Flatt" run —popularized by Lester Flatt.

Listen to the interplay between the flat-3 and the 3. This is a characteristic sound from bluegrass as well. In the G major example, the Bb-to-B sound is repeated before resolving to the root, creating a bluesy tension and release.

For the record, there are several examples of blues scales: the 6-note major blues scale, the 7-note blues scales, and others. These scales have a common characteristic that they incorporate the "blue" notes: the flat-third, or the flat-seventh. Both exercises 2 and 3 are closed position patterns. Move them to the fret desired to play in the required key. For example, start exercise 2 on the 5th fret to play in the key of A.

The Tune: "Rocky Road Blues"

"Rocky Road Blues" is a tune that Monroe recorded. Based upon the standard 12-bar blues pattern, he played it as an up-tempo tune. The basic melody is played right from the blues scale.

In the transcription which follows, I have included as the first break the way that Charles Sawtelle played on the Hot Rize album *Take It Home*.

Charles' break was transcribed, and approved by Charles, for the High View Publications book *The Bluegrass Guitar Style of Charles Sawtelle*. He indicated in the transcription notes to the book that he uses inspiration from Chuck Berry. He also adds a bit of his own "mystery guitar" style as well.

The second break is my approach to the tune. We play this tune a bit slower, and my inspiration is from the Monroe tune "The Bluegrass Stomp," as well as my own interpretation of the blues.

In the recording, the third time through is an improvised solo using the blues scales and other ideas.

That's all for now... have fun, and keep on pickin'!

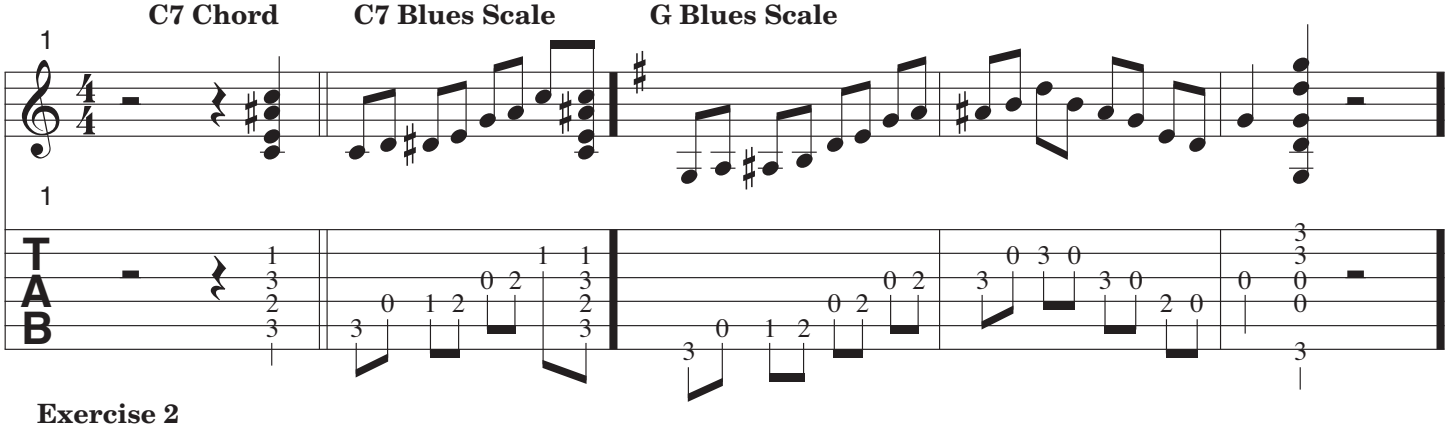
Mike plays several styles of music, including classical, jazz, bluegrass, Irish styles, and his own style "grassology." He lives in the mountains in Colorado. You can drop him a line via the website: http://madduxband.com. Be certain to mention FGM in the title.

Audio CD
Track 30-32

Blues Exercises

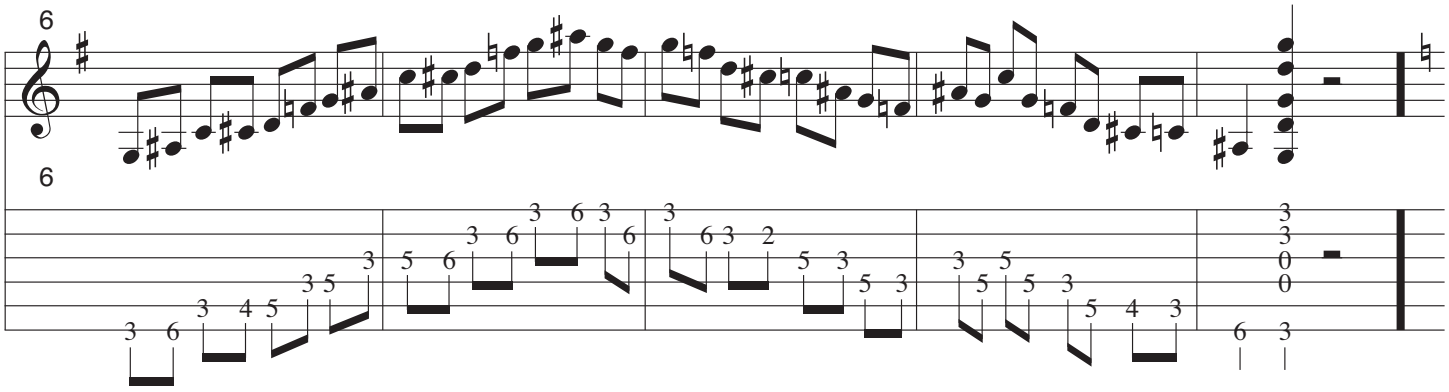
Exercise 1

C7 Chord **C7 Blues Scale** **G Blues Scale**



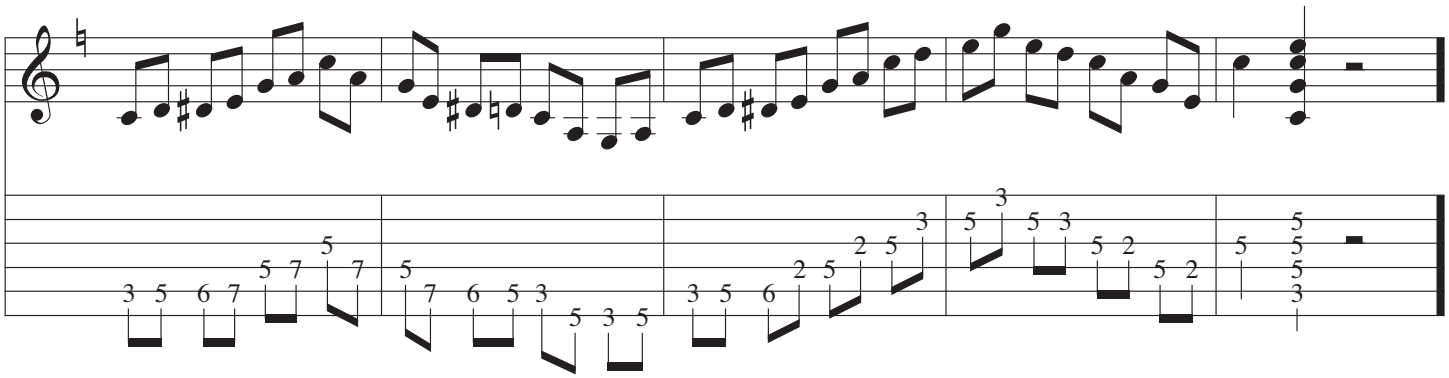
Exercise 2

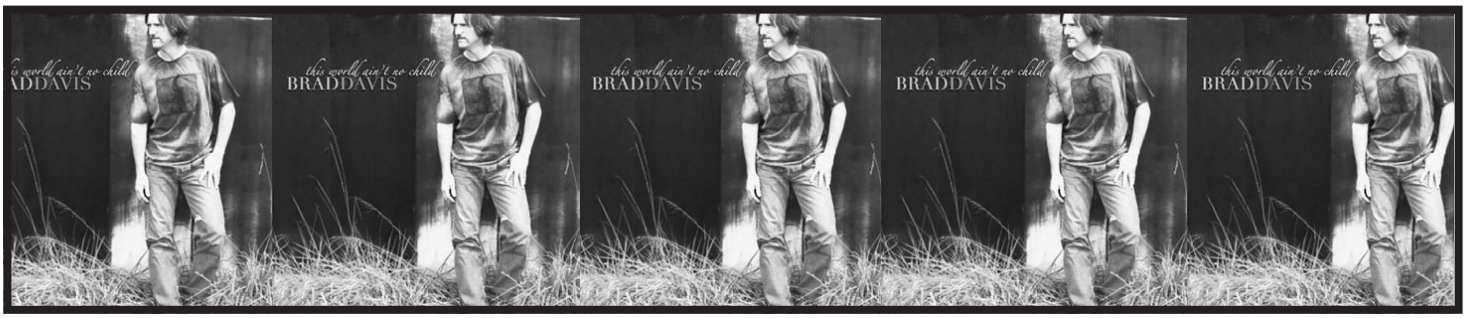
G Blues Scale Exercise — Root on 6th String



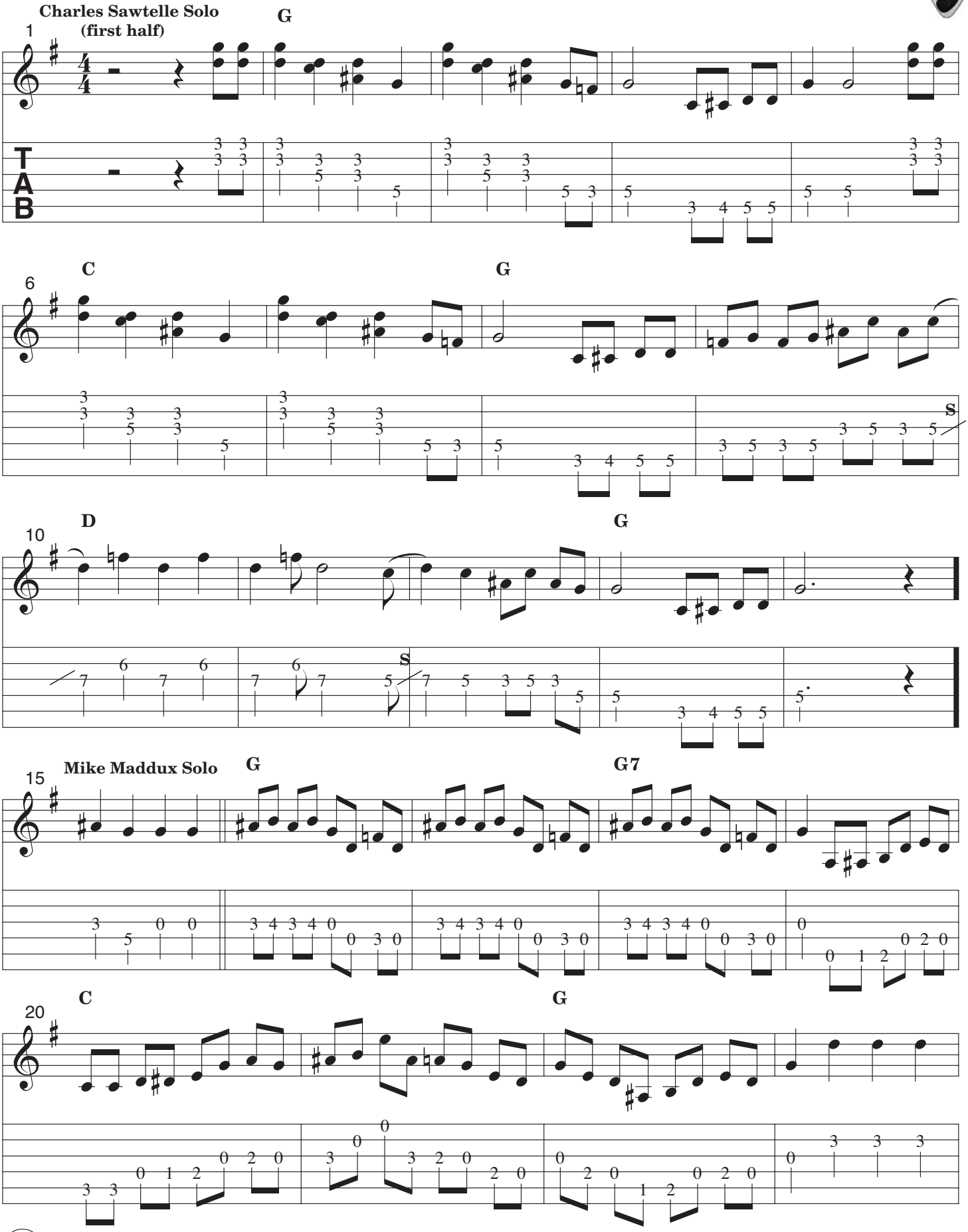
Exercise 3

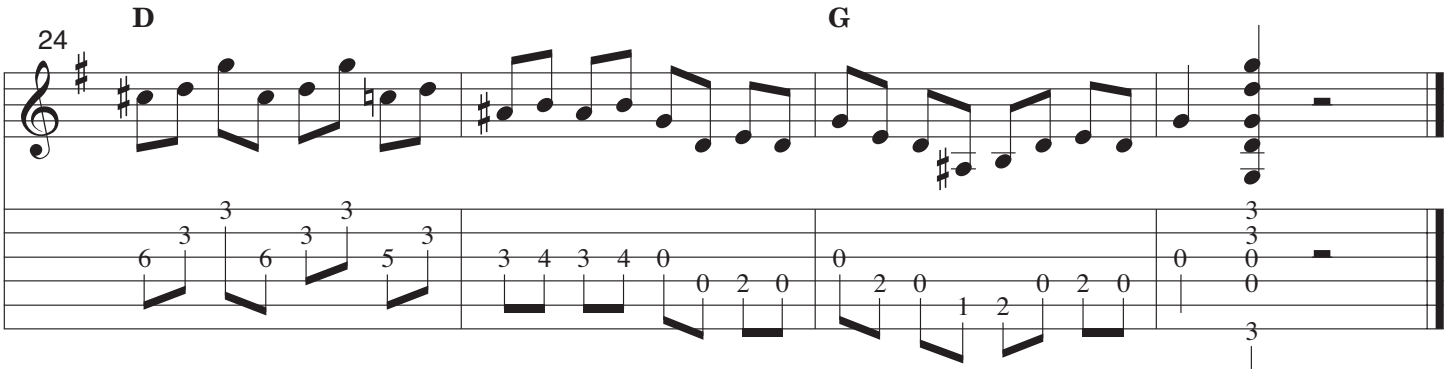
C Blues Scale Exercise — Root on 5th String

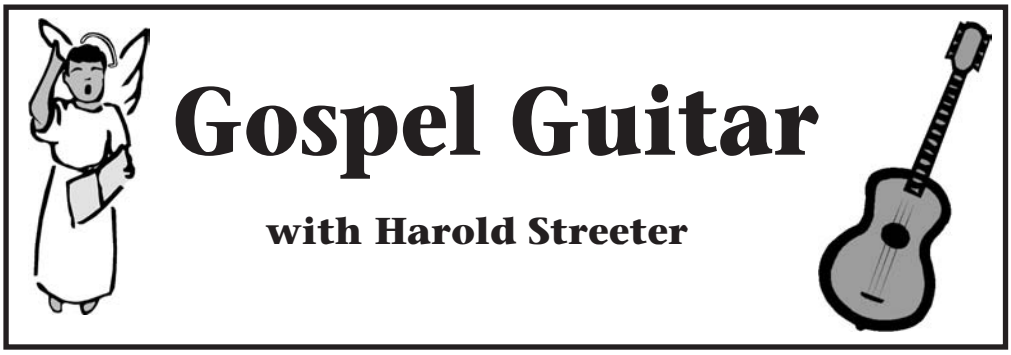




Rocky Road Blues

Audio CD
Tracks 33 & 34

Rocky Road Blues (con't)



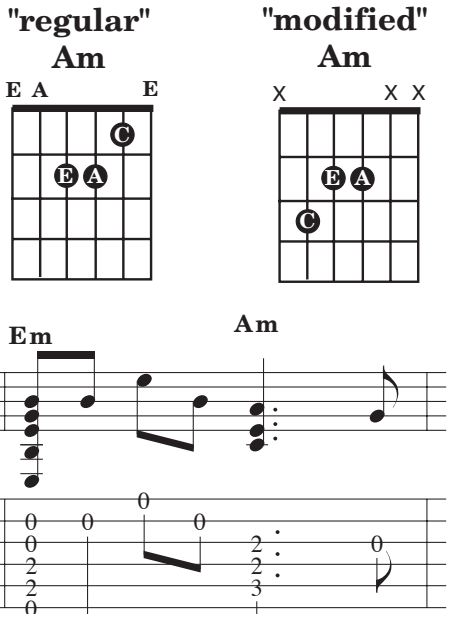


Chord/Melody Style, Part 3: "Let All Mortal Flesh Keep Silence"

The last Gospel Guitar column consisted of Part 2 of the ongoing chord/melody style series in which "Let All Mortal Flesh Keep Silence" was taken through its paces. Due to space limitations, however, not all was said that needed to be said about how a few of the chord/melody note combinations in the arrangement were arrived at, nor was there room for discussion of the key of Am arrangement. The purpose of this column is to take care of such unfinished business from the previous column. As the entire arrangement is not repeated here, just refer to the previous column, when needed, to follow along.

Replacing Missing Notes in Chords

First is measure 17; the 7th measure of the key of Em arrangement (shown at the top of the next column). You may have noticed that the Am chord in the measure doesn't look like a typical "garden variety" lower-neck Am chord form. To explain why it doesn't, we need to back up a step. As explained in the previous column, it's necessary for chord strums to stop on strings containing



melody notes, in order to insure that they're the highest pitched notes. In this case, the melody note is on the 3rd string—the string the strum stops on, which means the note held on the 2nd string 1st fret in a "regular" Am form is inaccessible. As it turns out, the 2nd string 1st fret is integral to the chord. The note is C, and without it, there is no Am chord.

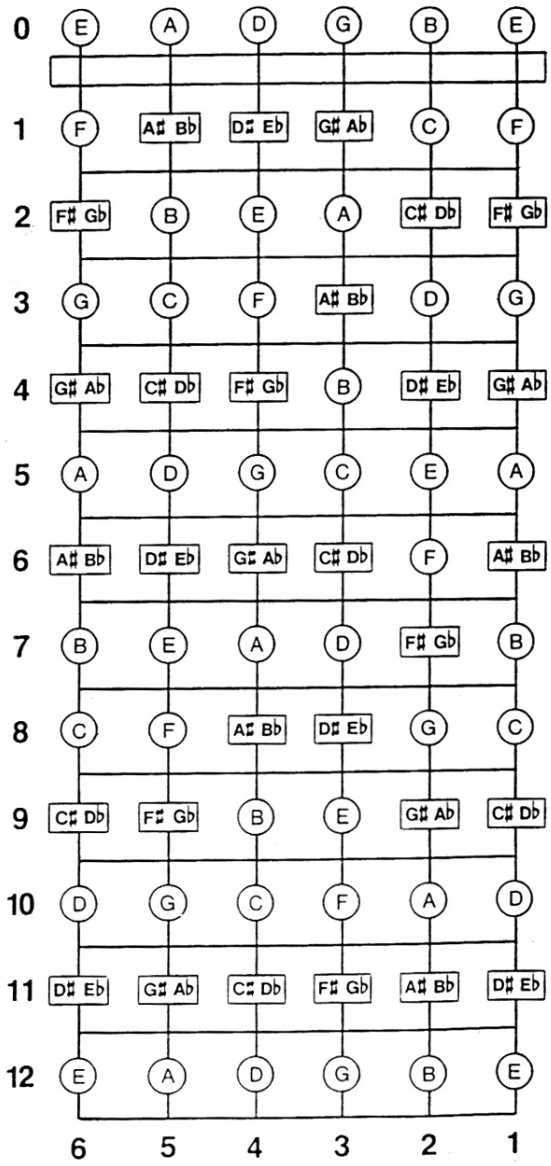
What that has to do with is how triad chords are constructed. Triads are based on the first, third, and fifth notes of a major scale. Generically, major chords are expressed simply as 1-3-5. Minor chords on the other hand, require flatting the third note of the scale, expressed as 1-3b-5. Because the issue at hand is an Am chord, it's necessary to look at an A scale:

A-B-C#-D-E-F#-G#-A

The first, third, and fifth notes (1-3-5) are A, C# and E, the notes of an A major chord, whereas A-C-E gives us an A minor chord, again because the third note is flatted.

All that being said, how is a complete A minor chord defined if the C note on the second string is inaccessible? The answer is pretty simple, really. The C note is located elsewhere, on a string that will be played. In the neck chart shown on the next page, notice that a regular Am chord consists of the 2nd string 1st fret, 3rd string 2nd fret, and 4th string 2nd fret (the notes C, A, and E, respectively). While those are the only notes necessary for an Am chord, notice that if we want, we can also play the 1st, 5th, and

Neck Chart


0 E A D G B E
1 F A♯ B♭ D♯ E♭ G♯ A♭ C F
2 F♯ G♭ B E A C♯ D♭ F♯ G♭
3 G C F A♯ B♭ D G
4 G♯ A♭ C♯ D♭ F♯ G♭ B D♯ E♭ G♯ A♭
5 A D G C E A
6 A♯ B♭ D♯ E♭ G♯ A♭ C♯ D♭ F A♯ B♭
7 B E A D F♯ G♭ B
8 C F A♯ B♭ D♯ E♭ G C
9 C♯ D♭ F♯ G♭ B E G♯ A♭ C♯ D♭
10 D G C F A D
11 D♯ E♭ G♯ A♭ C♯ D♭ F♯ G♭ A♯ B♭ D♯ E♭
12 E A D G B E
6 5 4 3 2 1

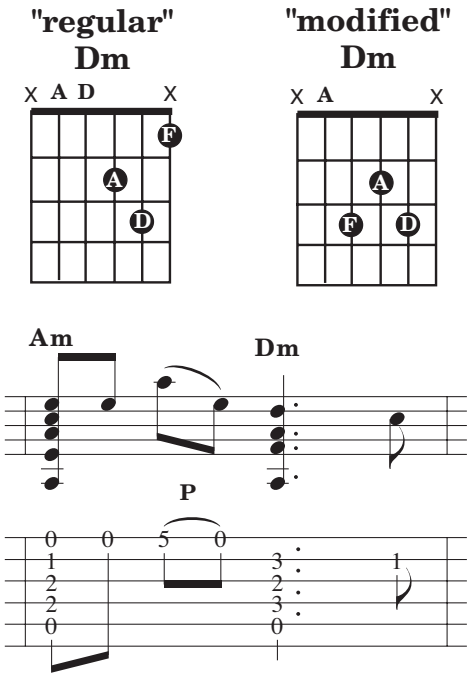
6th strings open. They are the notes E, A, and E respectively—just repeats of two of the notes in an Am chord. The solution then, as shown in the tab and on the neck chart, is to retain the A and E notes on the 2nd fret on both 3rd and 4th strings, and replace the C note on the 2nd string with the one on the 5th string 3rd fret. It's a good location for the C note for a couple of reasons. First, although the 5th string open is now no longer part of the form, it was just another A note (only one is needed), and second, because the 5th string is below the melody note, it's a string that's played anyway. Before moving on to the next chord in need of consideration, notice that the same Am form is also used in measure 19.

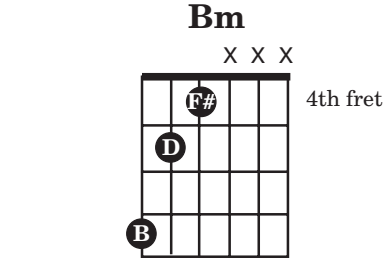
Next, at the risk of hopping around a bit, let's take a look at a similar situation having to do with a Dm chord. As with the Am, there are two occurrences, with the first in measure 27 (the 7th measure of the key of Am arrangement) and measure 29, in the same section. A "regular" Dm chord looks like the one which begins measure 28, consisting of the 1st string 1st fret, 2nd string 3rd fret, and 3rd string 2nd fret. What we have in measure 27, though, is another incomplete chord. Extracting the first, third and fifth notes from the D scale:

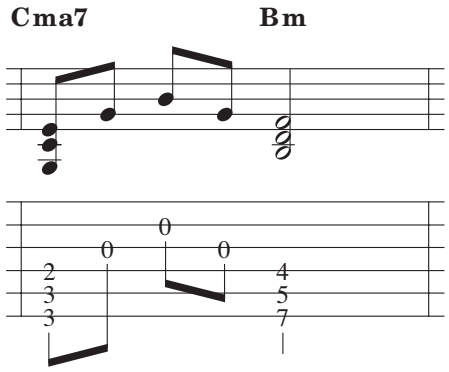
D-E-F#-G-A-B-C#-D

gives us D, F# and A. Flatting the third note results in D, F, and A—the notes of a Dm chord.

The strum for the Dm chord in measure 27, however, stops on the second string, meaning that the F note on the 1st string 1st fret is inaccessible. The solution is similar to that for the Am chord; the F note is relocated. According to the neck chart, the F note could be positioned at the 6th string 1st fret, but that results in a kind of muddy sound, not to mention being a little tough to hold down in addition to the 2nd string 3rd fret and 3rd string 2nd fret, the two notes from the regular Dm chord which are retained. A better location for the F note is the 4th string 3rd fret, and that's what you see in the tab (shown below).







Saving the "best" for last, one more minor chord is in need of elaboration: the Bm chord in measure 18. Extracting the first, third, and fifth notes of the B scale:

B-C#-D#-E-F#-G#-A#-B

gives us B, D# and F#. Flatting the third note results in B, D, and F#, the notes of a Bm chord. The chord shape shown in the tab (and verified on the neck chart) consists of the F# note on the 4th string 4th fret, the D note on the 5th string 5th fret, and the B note on the 6th string 7th fret.

If you've played through the arrangement by now, you may agree that this isn't the friendliest chord you've ever seen. As to why such a disagreeable little chord is included in the arrangement (every song has to have at least one, doesn't it?), it has to do with the melody note being placed on the 4th string. As mentioned in the previous column, one of the goals in working out chord/melody style arrangements is to confine melody notes to the first three strings to insure that fully defined chords can be placed below the melody. In this case, one could settle for an incomplete chord by including the B note on the 5th string 2nd fret as shown on the neck chart and calling it a day. In this partial solution, however, the all-important third note of the scale is missing—the note that defines the chord as a minor chord (D note). Besides, when it comes to sound, the term "settle for" really isn't part of musical lexicon. What we settle for instead, at least in this case, is living with

a somewhat stretchy chord form.

Due to lack of space, many other partial or incomplete chords in the Em arrangement are not dealt with here. I've only addressed a few of the high points to give you an idea of what's involved in constructing chord/melody style arrangements. Also not addressed here is an approach which insures (at least in the case of this song) that all melody notes are confined to the first three strings; a method which involves raising the entire melody of the song up an octave. That solution, however, is the topic of a future column. For now, there's another solution for situations of this type that's in need of discussion; transposition.

Transposition

Transposition, in a musical sense anyway, involves moving songs to different keys, and that's where the key of Am arrangement of "Let All Mortal Flesh Keep Silence" comes in. Am does indeed allow for all of the melody notes to be confined to the first three strings. The song could have been transposed to other keys as well, but after a little experimentation (there's always a certain amount when it comes to transposition), Am seemed to be the easiest solution. Just in case transposition is a new concept for you, though, it might be a good idea to discuss a few other reasons and advantages for learning how to transpose, before getting into the mechanics of transposition.

In addition to using transposition to confine melodies to the first three strings, one occasionally runs into tunes containing a few notes which are so low or high they're beyond the range of the guitar. Most of the time, transposing a song to some other key brings the notes within range again. In other situations, you may find yourself either having to hold down a lot of notes or having to hold difficult chord forms. In such cases, transposing a song to a different key often allows for more open strings or easier chord forms. And then, sometimes transposing a song to a higher key provides the additional benefit of brighter sound, such as with the song here.

A more common situation is one in which you and another musician have both learned how to play a certain song, but in different keys. In such a case, one of you will have to accommodate the other by changing keys. The most common situations requiring transposition, however, are vocal songs, due to vocal range limitations. Simply put, it's far easier for musicians to change keys than vocalists because vocal ranges are more or less fixed. For that reason, vocalists get to call the shots when it comes to determining keys.

Now, guitarists often need look no further than a capo for changing keys to accommodate vocalists or other instrumentalists, but a capo is not a panacea, and sometimes songs such as this one require a more labor-intensive approach.

These days, however, thanks to music editing software, there's another way to transpose that's not labor-intensive at all. There are lots of tab/music editing programs available, and for the money (under $60.00), the best one in my opinion is TablEdit (available at www.tabledit.com). With this program, one need only click a mouse a couple of times to transpose an entire song to any key desired.

In case you don't have such a program, however, a little discussion is in order regarding the old-fashioned way of transposing, one which has to do with standard notation. The first step is to establish a proportion between the "old" key (key to transpose from) and the "new" key (key to transpose to).

Imagine if a guitar magazine came to life.

Well it just did !

Guitar College Video Magazine

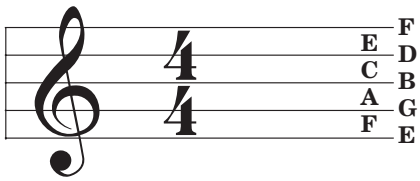
Lessons
Player interviews
Tech Tips
Product Spotlights

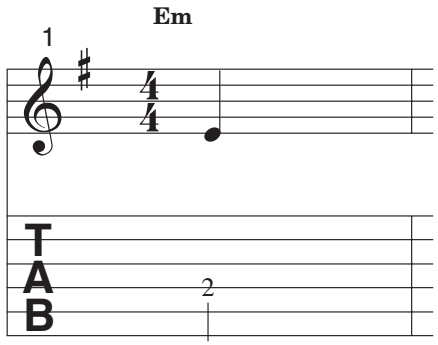
Details at
www.guitarcollege.com
or call
888-621-1447

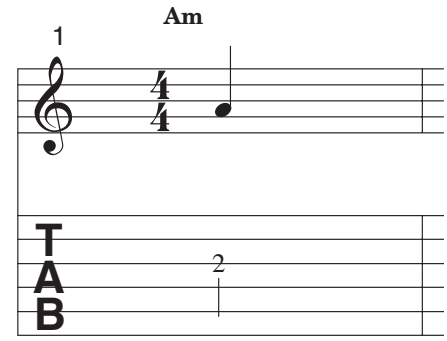
Informative
Educational
Entertaining

PICKER'S SUPPLY
Serving the Acoustic Community since 1975
WE BUY, SELL TRADE AND CONSIGN
Martin & Co EST. 1833 · Collings · CALTON CASES · Taylor · McPherson Guitars
BLUEGRASS JAM
First Saturday 2-5PM
Flatpicking Masterclasses
with John Miller, Chris Eldridge, Kenny Smith
Call for Details!
Visit our MUSICIAN'S EXCHANGE, a FREE searchable database for musicians.
www.pickerssupply.com
902 Caroline St Fredericksburg, VA
(540) 371-4669 (800) 830-4669
pickers@verizon.net

No More Sloppy, Hand-Drawn Fretboards Ever Again!
No More Scribbled Scale Patterns...
No More Illegible Chord Diagrams...
NO MORE EXCUSES!
JUST STAMP IT!
Our Innovative Teaching Tools Are Perfect For Professional Music Teachers And Students Who Need Clean, Crisp, Fretboard Impressions For Chords And Scales Every Time!
For More Information, Visit:
www.musicstampseries.com
**Patents Pending
Personally endorsed by world-renowned guitarist and educator, Wolf Marshall
"I use the Music Stamp™ Series fretboard stamps often in my private teaching. The self-inking capability and the ease of application have withstood years of use and continue to work perfectly!"
Wolf Marshall
The MUSIC STAMP







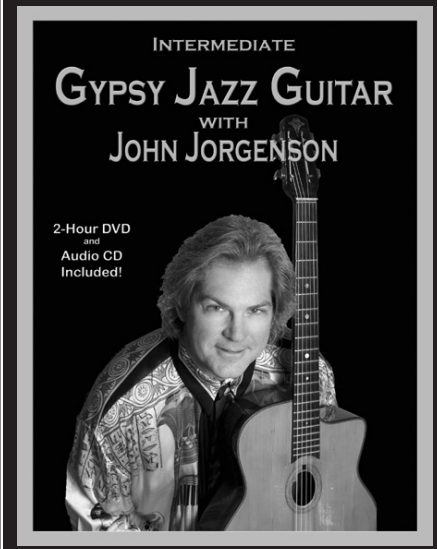
In "Let All Mortal Flesh Keep Silence," we're transposing from the key of Em to the key of Am. In the Em arrangement, the first note is E (4th string 2nd fret). That being the case, it stands to reason that if E is the first note of the Em arrangement, then A should be the first note of the Am arrangement.

On the musical staff, notice that the first note (E note) in the Em arrangement is on the bottom line. As the idea is to transpose upward so as to confine all of the melody notes to the first three strings, it's necessary to find an A note higher than the E. It turns out to be the second space from the bottom on the musical staff (3rd string 2nd fret in the tab). The difference between E and A then, is a line plus a space, which establishes the proportion. That means that all notes written on lines in the original key will move up proportionately a line plus a space, and similarly, all notes written in spaces in the original key will move up proportionately a space plus a line.

To help that idea make more sense, compare the melody note locations in the standard notation of the key of Em arrangement to those in the key of Am arrangement. In the latter, focus only on the top notes of the note stacks—these are the melody notes. Notice that the proportion described above is maintained throughout. If you're not familiar with the names of the lines and spaces on the musical staff see the diagram shown above. Also, all note reading "how-to" books contain them.

One final item has to do with key signatures. Notice that the signature for the key of Em is one sharp (#), whereas Am has no key signature. When transposing from one key to another, it's always necessary to write in the signature of the new key, because with the exception of accidentals, the new signature will automatically take care of all notes in need of adjustment. If those statements raise more questions than they answer, sharps, flats, natural signs, and key signatures are all topics that will be taken up in future columns.

In closing, for a more complete arrangement of "Let All Mortal Flesh Keep Silence," one that includes many other chord substitutions and chord progression variations, I've included it on my recent CD, *Sent Forth By God's Blessing*. The caveat is that this is a fingerstyle guitar CD. If you'd like to order it, just visit us at www.lewalt.com.

Available July 2005


Call 800-413-8296

Flatpicking Guitar Magazine, D'Addario Strings, and Planet Waves announce the 1st

Flatpick Duo Contest

Why Are We Doing This?

The answer is simple. We want to help encourage you to get together with other people and pick! Our hope is that by providing you with something to motivate you and a picking partner to get together and work up a tune or two, practice your lead and rhythm parts, work hard to produce tasteful and interesting arrangements, and execute those arrangement together under the microscope of the studio microphone, you will have a great deal of fun, you will experience the joy of making music with another person, and in the process you will become a better guitar player! Even if you don't think that you have a chance of winning, participate anyway. It is all about having fun with it!

The Rules:

1) You and a partner get together and record a tune (instrumental). You can cover a traditional (public domain) tune, a more contemporary tune written by someone else, or you can record an original tune. You and your partner can swap full leads, swap partial solos, play harmony parts, or all of the above. The only condition here is that you both have to play lead and you both have to play accompaniment equally. You also both have to play an acoustic steel string guitar with a flatpick and the only instrumentation on the tune should be two guitars. Any style or genere of music that is covered in this magazine will be accepted.
2) Send a CD with your tune to the *Flatpicking Guitar Magazine* office (see the table of contents page for this address) by October 30th, 2005. Make the package "Flatpick Duo Contest." You can submit as many tunes as you would like with the same, or different, partners. However, each tune must be on a separate disc.
3) A panel of Flatpicking Guitar Magazine columnists will judge the tunes for arrangement and execution (both lead and accompaniment) by both players. They will be looking for cleanly exectued, tastefully arranged material. They will also judge how well the two players compliment each other.
4) Questions? Email: dan@flatpick.com

The Prizes:

First Place: The first place duo will each win 50 sets of EXP strings from D'Addario; a brown leather strap, ergo prowinder, guitar humidifier and hunidity control sensor from Planet Waves; a two year subscription to *Flatpicking Guitar Magazine,* and a $100 gift certificate from Flatpicking Mercantile. The duo and their winning tune will also be featured in the January/February 2006 issue of *Flatpicking Guitar Magazine*.
Second Place: The second place duo will each win 25 sets of EXP strings from D'Addario; a brown leather strap and ergo prowinder from Planet Waves; a two your subscription to *Flatpicking Guitar Magazine* and a $75 gift certificate from Flatpicking Mercantile.
Third Place: The third place duo will each win 10 sets of EXP strings from D'Addario; an ergo prowinder, from Planet Waves; and a one year subscription to *Flatpicking Guitar Magazine* and a $50 gift certificate from Flatpicking Mercantile.

D'Addario™
the Player's Choice

Flatpicking Guiar Magazine

PLANET WAVES™

Bill Bay Presents

Great Flatpick Tunes

"Jonah's Wake"

Jonah's Wake

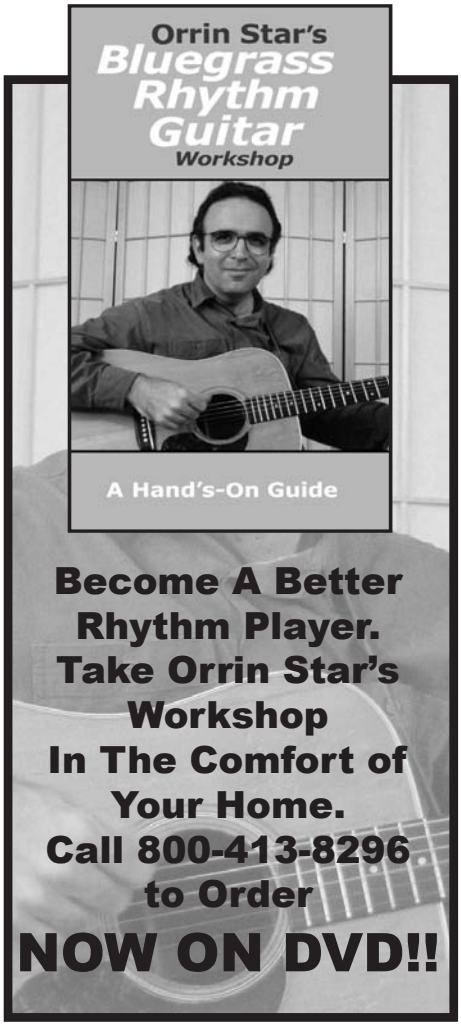
I have always loved playing dropped-D tuning. Lowering the bottom string to low D gives a certain timbre to the guitar and seems to open a rich reservoir of low overtones. The following solo, "Jonah's Wake" is a slow, moody ballad in the key of D minor utilizing this tuning.

Learn the tunes and solos of your choice,in any format. At your own speed!

The Original Custom Transcription Service

All styles and instruments: flatpicking, fingerstyle, fiddle tunes, bluegrass, swing, jazz
I can also create custom arrangements.
Private lessons available via cassette, custom tailored to your needs–learn crosspicking, variations, improvisation, rhythm styles, repertoire
Berklee graduate, professional recording and performing artist.
Tab and/or standard notation.
Details and flatpicking tips on the Web:
http://www.johnmcgann.com

John McGann
P.O. Box 688-FM
Jamaica Plain, Ma. 02130-0006
(617) 325-6853



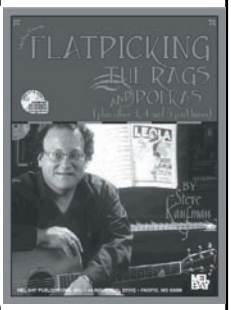
Steve Kaufman

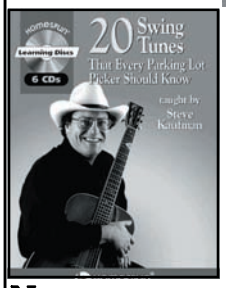
3 Time National Guitar Champion

Always Something New ~

New ~ Steve Kaufman—Stylin' With Mandolin
Great Red Rector
17 Songs
CD $15.00 + P/H

New! Killer Book With 2 CDs
Flatpicking Rags, Polkas and other Hard and Nasty 3-5 Part Tunes!
To develop memory, stamina!
$25. plus P & H





***NEW~ 20 SWING* Tunes That Every Parking Lot Picker Should Know!**
160 PG. BOOK W/ 6 CDS
$70 plus P/ H

New ~
The Best Of The Kamp Concerts Vol. 1 and 2 Now Combined into a 2 CD set for only $20.00 + P/H

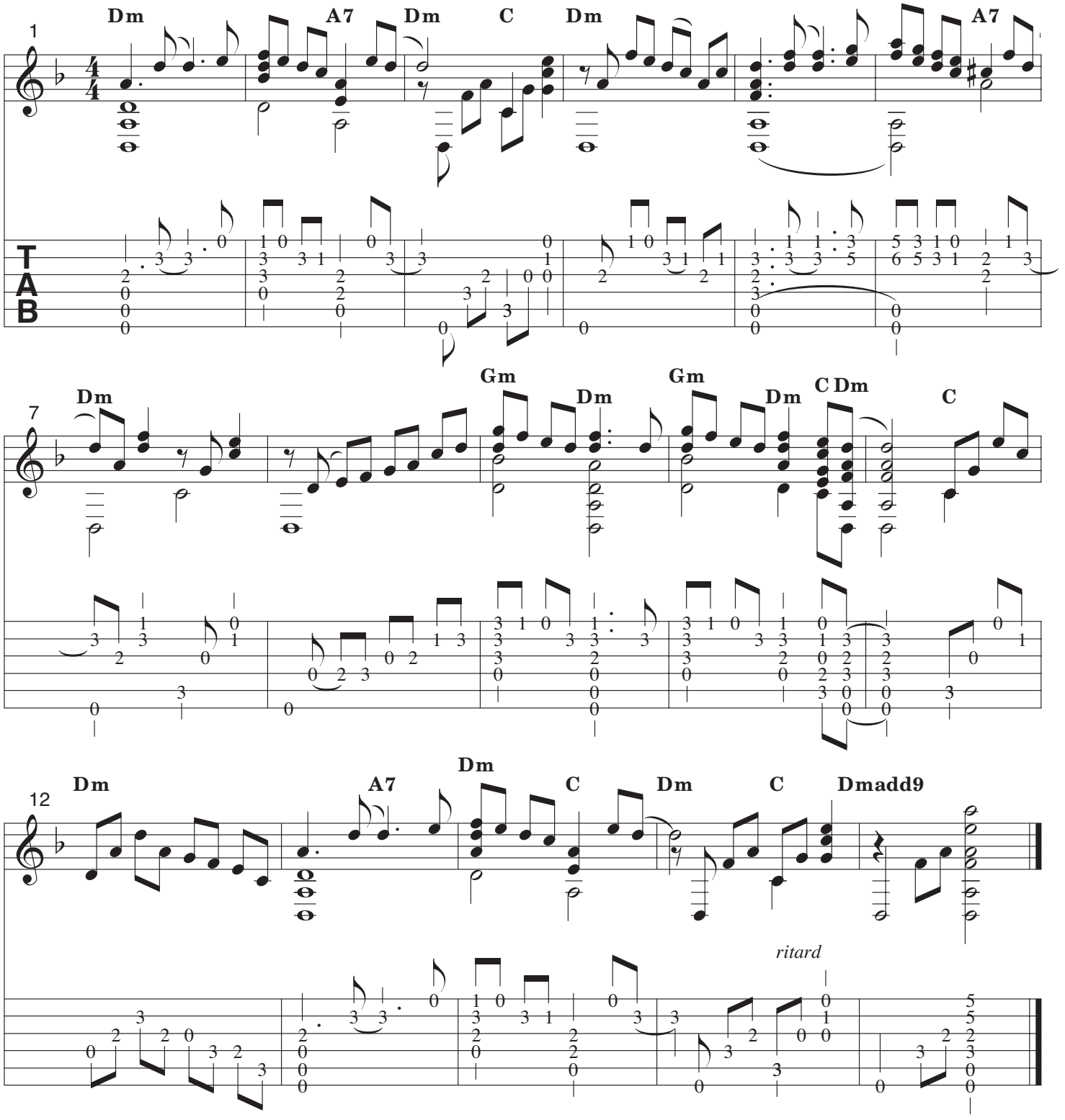
Recorded Live—1998 and 1999
Send for your Free Catalog!
Call 800-FLATPIK in North America or 865-982-3808 Voice/Fax
Steve Kaufman
P. O. Box 1020
Alcoa, TN 37701
ask for your "Free but not Cheap" ~
Flatpickers Hotline Newsletter
Visa / Mastercard Welcome!
Come to the Gold Award Winning Steve Kaufman's Acoustic Kamps in June Every Year!
www.flatpik.com

Audio CD
Track 35

Drop D Tuning

Jonah's Wake

Arranged by Bill Bay

Gently, hauntingly

Copyright 1996, Mel Bay Publications, Inc. All Rights Reserved.

PICKIN' FIDDLE TUNES

by Adam Granger

On This Date in History. . .

Hi, flatpick friends. Not much space for words this time, because I've got a ton of notes to lay on you—about 700, actually. This column demonstrates the value of Easytab: I am able to put 100 measures of music on a page and a half. Ain't life grand?

My intent this time is to demonstrate minor variations on a simple theme. Our sacrificial lamb is *The 8th of January.* This tune has strong Missouri/Arkansas/Oklahoma roots, having been recorded early on by, among others, Cyril Stinnett. I associate it with the Ozarks for two reasons: First, I first heard and learned it there in 1966, as played by the then-septagenarian brothers Willie and David Morrison, who hailed from Stone County. Second, it's the melody Arkansas school teacher Jimmy Driftwood used for his song *The Battle of New Orleans*, written as a lesson for his students and subsequently made into a hit by Johnny Horton. This seems fitting since the tune is named for the date of the last Battle of New Orleans.

A few technical notes: *The 8th of January* is a 16-bar tune, half the length of a standard, or square, tune. I have written it out in longhand as it were, so each part fills a line, but is not repeated. This allows me to show the slight—sometimes very slight—variations that can be applied to a fiddle tune. Note the minor differences, for example, between the first and fifth measures of the third line. Also, there is a sort of third part thrown in here. It's actually a high part, which I play once high and once low. This is treated in different ways by different fiddlers; I'm treating it as an alternate first part thrown in every two or three times through, and always followed by a second part. Others treat it as an alternate second part (which makes sense, since its progression matches that of the second part). It's up to you, dudes and dudettes. Finally, note that we've detuned the low E string to D for this version. This allows us to play a basement variation in which we can hit the low root which the melody repeatedly references.

READING *EASYTAB*

Easytab is like conventional tablature, except that timing notation has been streamlined and simplified. Since fiddle tunes are comprised mainly of eighth notes, *Easytab* uses the eighth note as its basic unit. An eighth rest is indicated by a dot. Therefore, a note with a dot after it is a quarter note, and a note with three dots after it is a half note. There are a total of eight notes and rests per measure.

FOR BEGINNERS

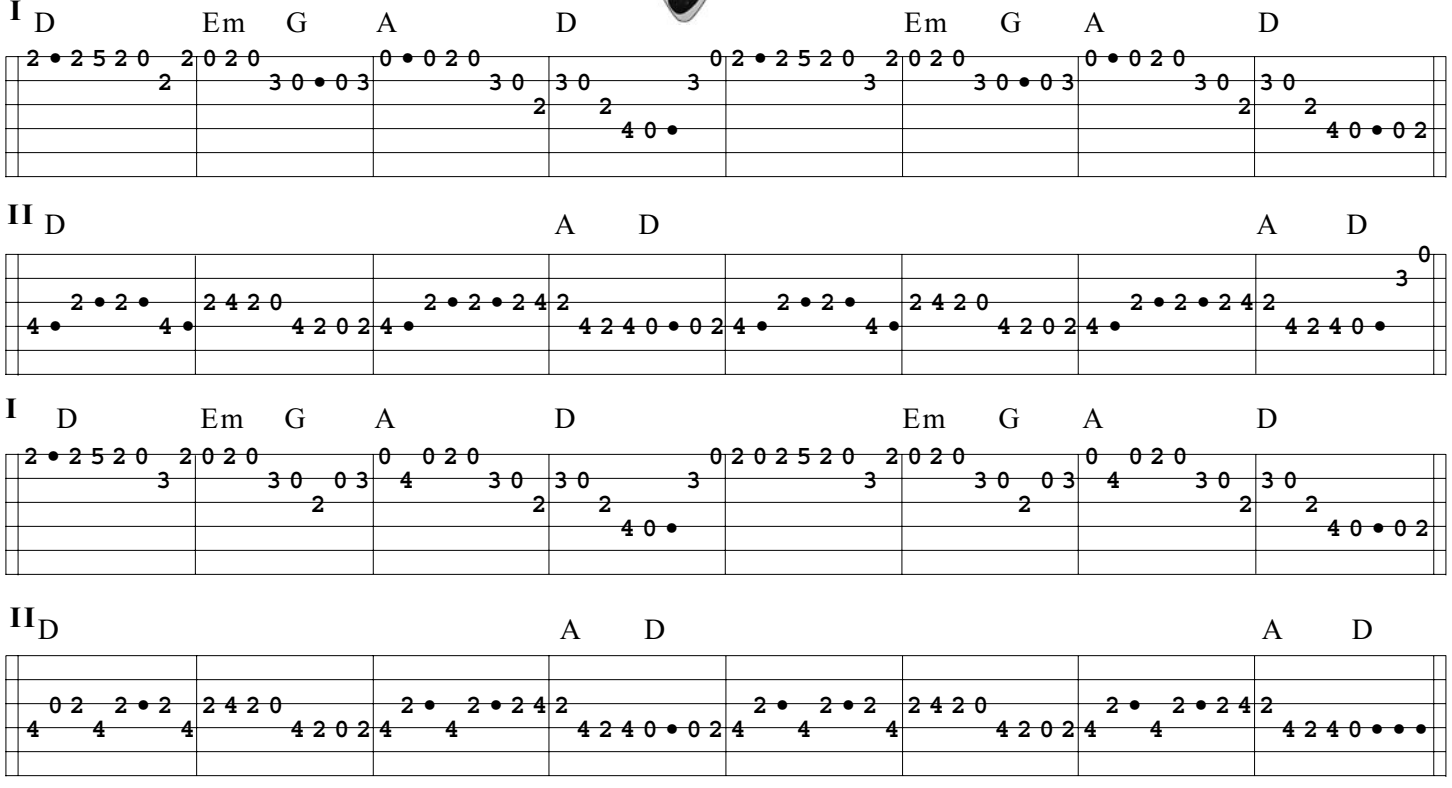
Pick with an alternating style: down-up-down-up-down-up etc. The first note of each measure should be a downstroke, the last an upstroke. **Include rests** in this alternating pattern. This keeps you "in sync", playing downstrokes on the beats, so that, no matter what the configuration of notes and rests in an eight-unit measure, the right hand plays them down-up-down-up-down-up-down-up.

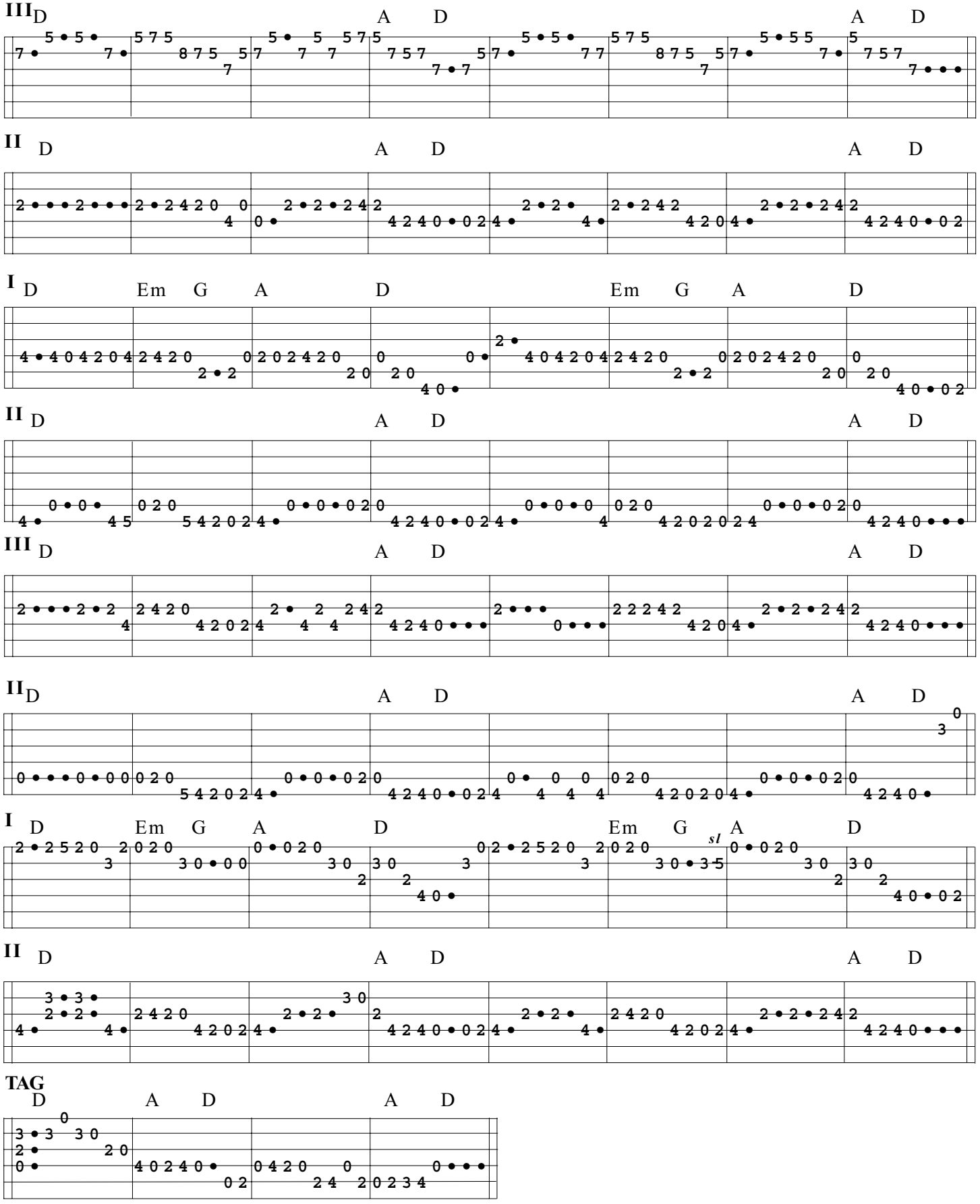
All right, enough shilly-shallying, lollygagging perseveration, and prattle; let's pick!

THE 8TH OF JANUARY

Audio CD Track 36

KEY: D (TUNE LOW E TO D)





Fun activity: Find a November 1970 National Geographic *magazine. Take it home. Open it to page 657. Look just to the right of the dancer's knees. See that geek in the front row with the black glasses? That's me.*

John McGann's Eclectic Acoustic

Tone Production

Audio CD
Tracks 37 & 38

Tone Production

Tone (the ability to produce a "good sound")—without it, all the clever note choices and rhythms just don't amount to much. I have been lucky enough to have learned elements of acoustic guitar tone production directly from some great masters like Russ Barenberg and Andy Statman. A few things that you might think about on your Tone Quest:

1. Pick Angle & Point of Attack

Playing directly on the string at a perpendicular angle produces "slap," or what I call "spank." Russ told me he thinks of the pick like a fiddle bow, where you "draw" tone from the string. By tilting the pick slightly (my upper thumb knuckle flexes out a little), I come into each attack at a slight angle, and push the string rather than smack it. Think "coax the tone" rather than "spank the plank"!

There are a lot of different "sweet spots" to discover, both in pick angle and where along the length of string you play. Sometimes I like to play closer to the bridge on the lower wound strings to compensate for the lower pitch, and vice versa on the treble strings, playing a little closer to the sound hole. There is a rainbow of sound available on an acoustic guitar, why not use it?

2. The Left Hand

Watch yourself in the mirror as you play. Play a passage that begins with an open string, then goes on to frets 1, 2 and 3 with your first, second and third fingers in a row. If you've lifted your first and second fingers off after playing those notes, leaving just your third finger on the last note, you are wasting energy by lifting those first two fingers, and possibly contributing to a lack of smooth tone by cutting off a ringing note before the next note is attacked. If you want a smooth, connected sound, and speed, learn to keep your left hand fingers down as you ascend a string. Reread the previous sentence 10 times, and repeat as needed. Old habits die hard, but some are worth killing!

On the CD is an improvised version of "Salt Creek." I haven't notated it, as I am not presenting it as a version to be learned; rather, I've tried to use the elements of good tone as I hear them. Try applying these left and right hand ideas to your repertoire. Consider working with a metronome if you don't already, and as always, listen to yourself and figure out how to sound even better.

John McGann (www.johnmcgann.com) is now an Associate Professor at Berklee College of Music, and among other duties, is leading a Bluegrass Guitar Lab, Django Lab, and Celtic Music Ensemble. He is actively touring and recording with The Wayfaring Strangers (who will be appearing with the Boston Pops at Symphony Hall June 8-10), Rust Farm, The Boston Edge, Flynn Cohen and the Chagrin River Band,and others. You can check out his custom transcription service, in which you can have any music of your choice notated, at the above web address. The web site also offers lots of great free technique tips for flatpickers. His recently released DVD Rhythm Tune Up is receiving great accolades.

AURORA MUSIC COMPANY
"Since 1980"
Over 500 Guitars in Stock!

"Southwest Missouri's Finest Guitar Store!"
We are Factory Authorized Dealers For
Martin, Taylor, Breedlove, Santa Cruz, Guild, Huss & Dalton, Gallagher, Rainsong, Yari, Alvarez, Takamine, Ovation, Fender, Deering

"Our Inventory is HUGE!! Our Prices are LOW!!"
31 W. Olive St., Aurora, Mo. 65605 Mon-Fri 10am to 5:30 pm, Sat 9 to 5 417-678-5447

The Solo Flatpicker

by Dan Crary

Audio CD Track 39

"X-treme Git-Tar Thrashing (and its cure)"

I'm just back from a couple of tours of the East Coast, where I played a series of concerts and workshops (for our friends at Taylor guitars). I always come in from those tours reflecting on what I've learned. I hope the workshop attendees learned some stuff from me, but it does work both ways. I learn about how the battle goes, what the challenges are, and what can we who write columns and conduct workshops do to be more helpful to people. I also learn much from those gladiatorial guitar shoot-outs called flatpicking contests.

So based on my recent workshops and one major contest judging experience, I offer you this assessment of where we are "at" in the flatpicking enterprise. The playing I'm hearing is devoted, game, sincere, hard-working, and determined. It's also, in many cases, not very good. The mid-level players are, God love 'em, really struggling. Where there should be a conversation with the guitar, there's a war, and the player is not winning. It's more like arm-wrestling than playing something. As intermediate players we need to find some better ways to advance without all the blood, sweat, and tears.

The more advanced players I've heard have their own problems: frantic tempos, "quoting" other guitarists so much they themselves oddly disappear, and generally it's guitar-playing-as-calisthenics. Or maybe the better metaphor is extreme bodybuilding: I-got-all-pumped-up-for-this-contest-so-watch-me-flex-my-all-oiled-up-muscles. I'm bad, I'm bad; see what I can do on the guitar. It's all muscle, over-revving the tempo, flaunting one's ammo belt, and musical aggression. The guitar as fight club. Pick your metaphor, it doesn't have much to do with music. Interesting phenomenon: there's one large group of people that doesn't think all this escalated extreme-sport playing is very interesting: it's called music audiences. Advanced players I've heard need to harness their chops in the cause of dynamics, smoothness, feeling… you know, like, as it were, *music*.

Of course, not everybody is doing this stuff. There are some terrific players out there in the wings with a real sense of music, and you'll hear from them soon. But this column is not about them, it's about *you*. If you don't have any of the above problems, then we're both grateful for that. But if you do have the above symptoms, especially the guitar-as-arm-wrestling struggle, then we're for you today. And we're in the middle of a series of columns aimed at helping the solo flatpicker teach herself/himself to become a real player, someone who advances and plays without the teeth-grinding struggle, someone who really participates in the guitar, rather than standing, frustrated on the fringes.

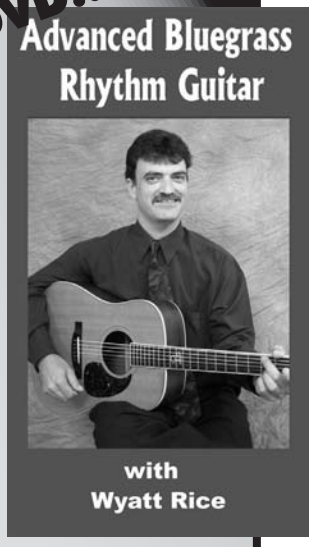
Last time, we tried to advance this getting-you-to-be-a-real-player issue by trying to illuminate how to both listen to and visualize a tune, and *then* try to play it. We did it with "Arkansas Traveler," but the technique works with most American Traditional tunes—they have a sort of "square structure" so you can learn them by humming or whistling phrase by phrase. Then, we argued, only *after* you know how

Advanced Bluegrass Rhythm Guitar with Wyatt Rice

Now on DVD!!

In this 90-minute video, rhythm guitar master Wyatt Rice teaches you how to greatly expand your rhythm guitar abilities by teaching: crosspicking rhythm; syncopated rhythm; a variety of right hand patterns combined with left hand technique to develop a "groove" rhythm; unique bass runs; passing chords; chord substitutions; and chord inversions.

Additionally, Wyatt is shown improvisationally accompanying various instruments (banjo, fiddle, guitar, mandolin) and then analyzing what he has done to provide the rhythmic foundation behind each instrument. Also featured are guest appearances by: Rickie Simpkins on fiddle (Sally Goodin' and Dusty Miller) and mandolin (Big Country and I Wonder Where You Are Tonight), Sammy Shelor on banjo (Ground Speed and Whitewater), Kenny Smith on guitar (Goodbye, Liza Jane and Bill Cheathum) and Tony Rice (Waltz for Indira, Manzanita, and Devlin). Wyatt provides guitar accompaniment to each of these artists and then analyzes the techniques he has employed.



Call 800-413-8296 to Order **$24.95**

the tune goes, then you find it yourself on the guitar. If you did that with us and have "Arkansas Traveler" in hand in a version you yourself found on your instrument, then we're ready to take it a step further.

Again, the steps are: listen to the tune, visualize the structure, learn to whistle it phrase-by-phrase, then find it on the guitar. Of course, you lose the tune for a moment, so you go back and review it; it's a messy process, back-and-forth, but eventually you yourself translate a tune you can accurately hum or whistle on to the guitar. The next step is to *polish* that simple version you've created. Let it stay simple, and play the very dickens out of it until it comes out smooth and like a nice, musical, smooth-flowing stream.

PolishPolishPolish! It's hugely important to get in the habit of having some memorized material polished so you can play it in your sleep. You can't make progress on guitar technique until you have some polished, memorized pieces. Accumulating some simple and polished repertoire is an important step to being a real player.

The next step is to find or create some variations on the simple version, Notice, I'm saying ***you find some variations***. Don't go to somebody's published (complicated) tab of the tune, you figure out your own. I can help you teach yourself to do this, starting right now. Today we begin accumulating a list of "types of variations." Man, this will be good… but if I myself show you one variation, then that's it, it lies there in the tab, you learn it or not, end-of-story. But if we build a list of *types* of variations, holy mackerel, you can use them forever!

Today I'll suggest two, and on the CD I'll show you how they work, with "ArkTrav" as a case-in-point.

Variation 1: "Note on Top" (thought of calling it the "missionary position" variation, but thought better of it). "Note on top" means you play a melody note just where it belongs, but play it as the top note of a chord or arpeggio. A very good example is to play the first note of "ArkTrav" part B has the top note of a "D" chord. No TAB, just search around and teach yourself to find a version of the "D" chord where you could play that first note of "ArkTrav" part B. The CD will explain more…

Variation 2: "High Drone" (think of "high lonesome"….). as you play a phrase of a tune, let your pick also play a single note on a string above. Try it on the first phrase of part A of "ArkTrav." Again, no tab necessary; you yourself can find a note on the third string that will sound good with that first phrase.

There you are, my friends. If you've taken all these steps, you are actually teaching yourself to create your own variations and arrangements, not only in "ArkTrav" but in a thousand other tunes, if you live long enough. Further, as these variation ideas become familiar to you, you'll be able to use them on the spot as improvisations. You'll be slow at first, but as you keep after it, you'll gain momentum.

They'll have a word for you: they'll say, "he/she's a *real player."*

Walnut Valley Festival
34th National Flat-Picking Championships

September 14, 15, 16, 17, 18, 2005
Winfield, Kansas

John McCutcheon
Tommy Emmanuel
Stephen Bennett & Friends
The Wilders
Pat Flynn & Friends
John Cowan Band
Tom Chapin w/ Michael Mark
The Waybacks
Pete Huttlinger
Byron Berline Band

Sons of the San Joaquin
David Munnelly Band
Marley's Ghost
Spontaneous Combustion
Williams & Clark Expedition
No Strings Attached
The Greencards
Chris Jones & The Night Drivers
Tennessee HeartStrings Band
Tim May & Plaid Grass

$86,008 IN CONTEST PRIZES

King Wilkie
Adie Grey
Bob Evans
Still on the Hill
Andy May
Bill Barwick
Roz Brown
Julie Davis
Barry Patton
Linda Tilton

ADVANCE TICKETS GUARANTEE ADMISSION

Ticket Prices	Advance	Gate
Full Festival (5-day)	$75	$85
2-day Fri-Sat	55	65
Sat-Sun	47	55
Fri or Sat	30	35
Thurs (Gate Only)		35
Sun (Gate Only)		18

*Children ages 6-11....$5 each. Payable at gate only.
*Advance price mail ticket orders must be received by Aug. 24.
No mail orders after August 24. No Refund

Only Full Festival ticket holders will be allowed on grounds prior to Thurs. Sept 15.

Walnut Valley Association, Inc.
918 Main/PO Box 245
Winfield, KS 67156
(620) 221-3250
wvfest.com hq@wvfest.com

WORKSHOPS
8 CONTESTS
ARTS & CRAFTS FAIR
4 STAGES IN OPERATION

Well Policed Grounds
No Animals, No Beer, No Alcohol, No Drugs.
Due to noise, motorcycles are not allowed in campgrounds, but may park in designated parking area.

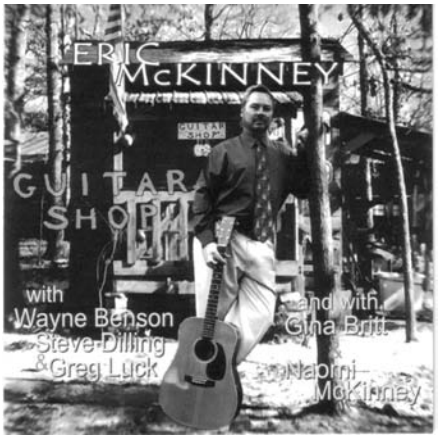
New Release Highlight
Eric McKinney: Guitar Shop

by Dan Miller

It's time to get back to some down-home style flatpicking! In the last few issues, we have featured CDs that have been more modern, progressive, or Gypsy. I thought it was about time to return to some traditional flatpicking and I can think of no better way to do it than feature Alabama flatpicker Eric McKinney joined by members of IIIrd Tyme Out. If you are a fan of traditional flatpicking, this CD has it in spades—"Red Haired Boy," "Little Rock Getaway," "Big Mon," "Blackberry Blossom," "Bill Cheatum," "Alabama Jubilee," "Grey Eagle"—many of the standards are here and Eric and the boys (Steve Dilling, Wayne Benson, and Greg Luck) do a great job laying them down for you. If you love bluegrass and fiddle tune flatpicking, you will greatly enjoy Eric McKinney's new release *Guitar Shop*.

Eric McKinney started picking the guitar when he was eight years old. Eric's father, Jess McKinney, had wanted to play the guitar when he was young, but his opportunity had been spoiled. Jess had wanted a guitar so bad that he worked all summer at a sawmill as a teenager in order to save enough money to buy one. He would catch the bus into town once every two weeks to make payments on a guitar until he was able to take it home. After months of working and waiting he finally got the guitar and started learning how to play. However, one day his father (Eric's grandfather) got drunk and traded his son's guitar for a vacuum cleaner. Jess was never able to get another guitar. Having that experience in his background, Eric's father wanted to make sure that his son had the opportunity that was taken away from him, so he bought Eric a guitar and gladly paid for lessons.

When he was young, Eric had actually been interested in playing the banjo because he had a cousin, James McKinney, who was a banjo player. [Editor's note: Those of you who have been to the Walnut Valley Festival in Winfield, Kansas, will no doubt be familiar with James McKinney. He not only won the Winfield bluegrass banjo championship in 1982, but he is a campground jamming favorite at Winfield



year after year.] Although Eric was interested in banjo, his father suggested the guitar and bought Eric a Kay at Dixie Discount Furniture in Eric's hometown of Ft. Payne, Alabama. Soon after, Eric started taking lessons from Don Phillips.

Eric's father was a big Doc Watson, Merle Travis, and Chet Atkins fan. Eric's teacher was a good fingerstyle player who also knew how to flatpick. Eric liked Doc Watson, so he started to learn how to flatpick right away. The first song that he learned was "Wildwood Flower." He learned the chords and then the lead soon after. He said that by the time he was nine he was playing lead to several tunes. Eric said, "I learned some fingerstyle, but I stuck with flatpicking as I got older. I liked the drive of flatpicking. That true bluegrass sound pulled me in. I've loved that hard-driving, in-your-face bluegrass since I was young. That is why I had to flatpick." Eric ended up taking lessons from Don Phillips for four or five years.

When Eric was about ten years old Robbie Smith moved in next door. He was the same age as Eric and also played the guitar. The two became fast friends and eventually began performing together at family gatherings, local get-togethers, and picnics. The two are still friends and still play music together.

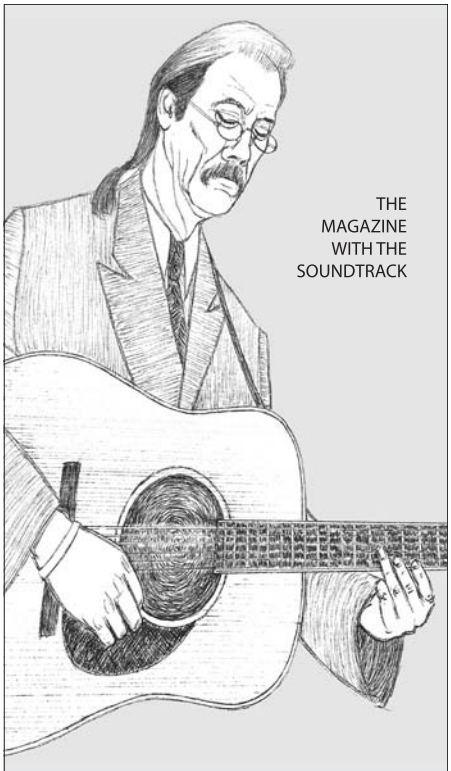
When Eric reached high school age, he joined the FFA (Future Farmers of America) String Band. His cousin Ed McKinney (James' younger brother) played the mandolin in that band. Eric was in the band for four years (all of his high school years). During that time the band won the Alabama State Band contest and in 1982 performed at the World's Fair in Knoxville, Tennessee.

After high school Eric got married and started work as a laborer for a brick mason (now he owns and operates his own masonry business). He also "chased contests," picked at festivals, and played music with friends. Additionally, he was taking lessons from a guitar player named Bobby Burns. At one point in their student-teacher relationship, Bobby told Eric, "I can't help you anymore, you need to meet Roy Curry." Subsequently, Eric traveled to Chattanooga, Tennessee, to take lessons with Roy (a two-time Winfield champ). Although his relationship with Roy today has moved beyond that of student and teacher, he and Roy still get together and pick.

Regarding his new CD, Eric said that he had been thinking about recording for a long time. He said, "A few years ago I noticed that a lot of people were coming out with their own CDs and I thought about doing one myself, more as a keepsake. I had been friends with the guys from IIIrd Tyme Out for about ten years and I thought it would be great to play with those guys. I also thought that if I could get some of my music out there to be heard, some possibilities might open up for me." Eric started recording the project in September of 2003.

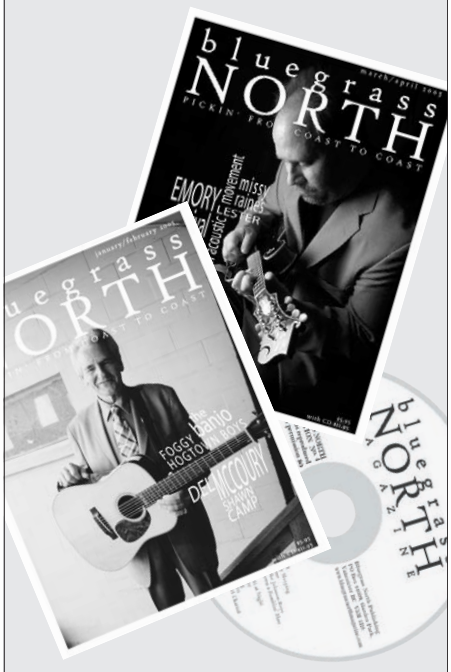
Regarding the song selection, Eric said, "I recorded the tunes that I love...good flatpicking tunes. I wasn't serious about putting any vocals on the CD, but Steve Dilling talked me into doing a few vocals." Eric recorded the CD with a 1982 Martin HD-28 that his father bought for him for Christmas when he was 16. He now owns a Brazilian rosewood Martin HD-28 Clarence White model that his wife and father bought for him as a Christmas gift in 2003.

The CD starts off with a fast-paced version of "Red Haired Boy." Eric kicks it off with a nice down-the-neck guitar solo, followed by Wayne Benson's mandolin break and then a Steve Dilling banjo solo. Eric then takes it up-the-neck for the beginning of the second solo and finishes back down-the-neck, demonstrating that he



www.
bluegrass
NORTH
MAGAZINE
.com

❖ in-depth feature articles and interviews ❖ great reviews ❖ cd compilation with each issue ❖ scene updates from coast to coast ❖ and much more . . .



bluegrassnorthmagazine.com/604-782-3477

has a nice command of the entire fretboard. Greg Luck rips through a nice fiddle solo, and then Eric finishes it off on guitar. Gina Britt provides solid bass playing throughout. Although Eric's arrangements are original and interesting, you can hear the occasional Tony Rice influence on this tune. Eric had said in the interview I conducted with him, "I was heavily influenced by Doc, until I heard Tony."

The next tune on the CD is a very smooth version of "Little Rock Getaway." Eric plays cleanly here and shows a nice bit of creativity in the arrangements of his solos. I especially like his use of the guitar's lower register in the second half of his first solo. The tune is slower paced than the "Red Haired Boy" kick-off tune and has a very nice feel to and "swing" to it. Again, Steve Dilling, Wayne Benson, and Greg Luck provide superb banjo, mandolin, and fiddle solos, respectively.

On the third cut the tempo is cranked up again for "Big Mon," a song that was built for speed. Eric kicks it off with a nice guitar solo, followed by a killer break by Steve Dilling on banjo. Eric comes back again for another go around before turning it over to Wayne Benson. Wayne then turns it over to Greg Luck and Greg hands it back to Eric to finish it off. Plenty of guitar playing here and there is much less of the Tony Rice flavor on this one than was evident on "Red Haired Boy."

On the fourth track Eric fingerpicks "Windy and Warm" and does a wonderful job with it. He said he put this song on the CD because it is his father's favorite. On the next track, thanks to Steve Dilling's urging, we get a bluegrass vocal, "I'll Take The Blame." Eric sings lead on this one and proves that he has a very nice smooth and rich baritone voice. Excellent harmony vocals are added by Gina Britt, Greg Luck, and Steve Dilling. Eric takes a nice ride on his guitar solo, demonstrating that he can do more than just pick on fiddle tunes. After hearing Eric's great singing voice on this tune I'm wondering, "Why didn't they add more vocals to this CD?" Maybe next time?

"Blackberry Blossom" is next. I know we've all heard "Blackberry Blossom" a thousand times, but I really enjoyed Eric's innovative guitar arrangements on this one. He has got some real nice lines here. Although it is quick, it is not at break-neck speed. The seventh cut is another old standard, "Bill Cheatum." Once again Eric provides some nice solos, and he is joined by his sixteen-year-old daughter Naomi on fiddle, who does a great job. Nice arrangement and great tone Naomi! I'm glad that Eric put this one on the CD if only to highlight his daughter's fiddle work. And I'll add right here and not have to say it again on the description of every cut that, as expected, Wayne Benson and Steve Dilling are stellar throughout.

Cut eight is another vocal, the bluegrass standard ""Your Love is Like a Flower." Once again I'm thinking that Eric needs to cut a vocal CD. He has got a great bluegrass voice! I also like the use of space on his solo. He doesn't crowd the solo with too many notes, he lets it breath a bit. Very nice tasteful break. Track nine brings us back to the fiddle tune realm with "Grey Eagle." The group swings on this one with a little of that good Texas style sock rhythm in the background.

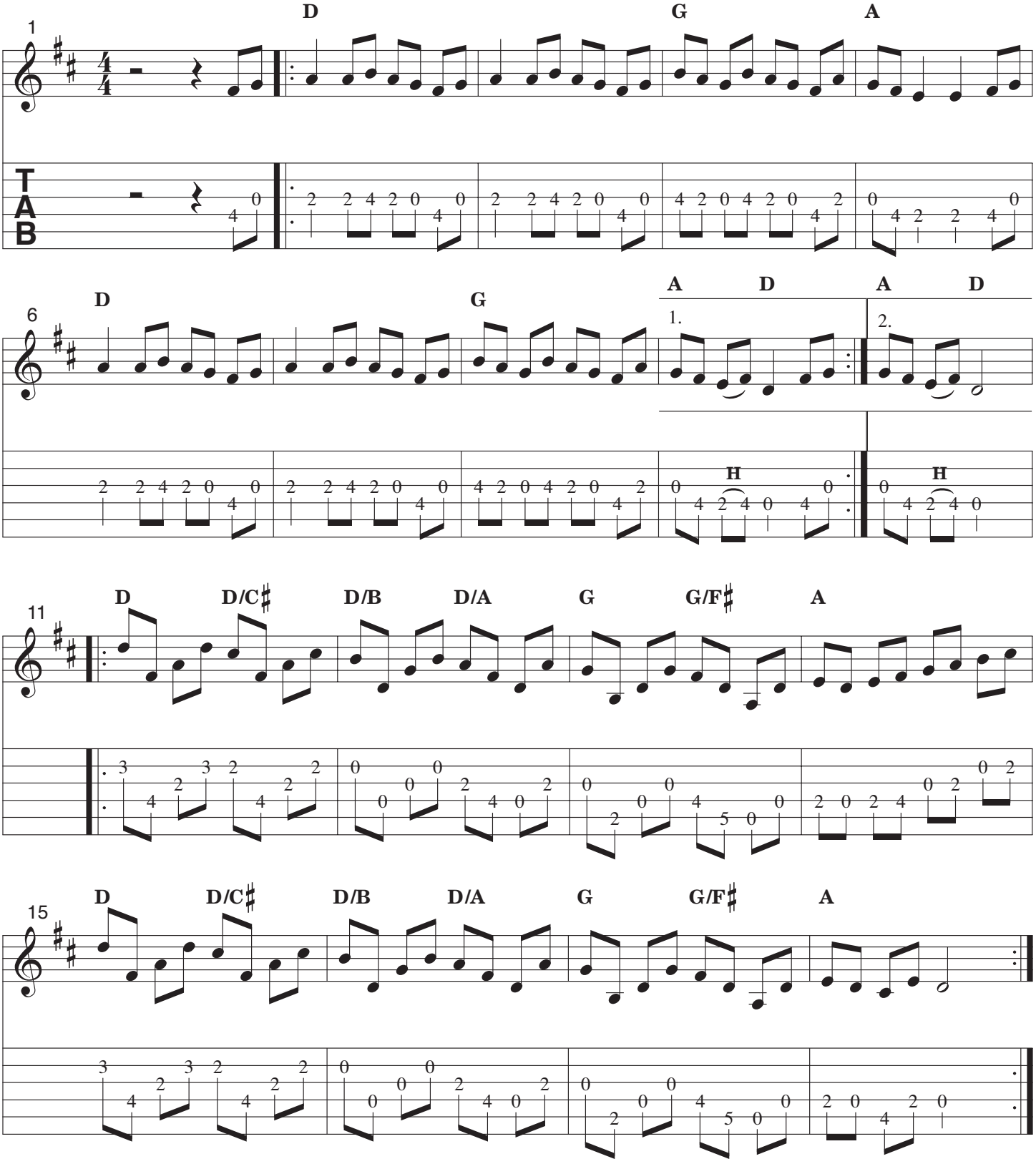
Track ten is the surprise cut on this CD. It is a tune that I have never heard, but has a great melody and hopefully Eric's recording (and inclusion of the tab in this issue) will help bring the "American Rifle Team Hornpipe," into the flatpicking repertoire. They present this tune at a nice laid-back tempo. The song has a good feel and great melody. Eric said that he learned this one from Bobby Burns when he was about 21 years old. He later saw the tune in a book of traditional fiddle tunes. It was listed as being written back in the 1800s. Eric is again joined by his daughter Naomi on fiddle who "twins" with Eric on the last solo. This song is presented on this issue's audio CD companion.

The last tune on this CD is "Alabama Jubilee," appropriate for a picker from Alabama. This is my favorite of the faster paced tunes. Eric's playing is smooth and clean here. My other favorites are "Little Rock Getaway," "Windy and Warm," and "American Rifle Hornpipe."

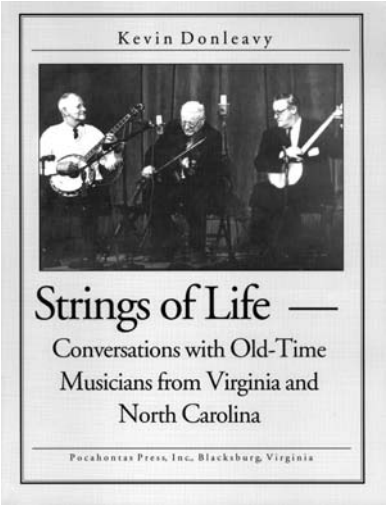
All in all, this is a very solid CD with some great pickers and great tunes. If you are looking for a new flatpicking CD to add to your collection, you ought to give this one a listen. Two things that Eric wanted us to mention about this CD were that "Steve Dilling, Wayne Benson, and Greg Luck went above and beyond to make it happen," and that "without engineer Wade Higginbotham, at Tudor Rose Studios, this would have never come to life. His investment of time, dedication, knowledge, and facilities goes beyond the call of friendship." Eric's CD is available at www.mckinneybluegrass.com.

Audio CD
Track 40

American Rifle Team Hornpipe

Arranged by Eric McKinney
Transcribed by Brad Davis

Reviews

Strings of Life — Conversations with Old-Time Musicians from Virginia and North Carolina
by Kevin Donleavy
(347 pages, Pocahontas Press Inc., Blacksburg, VA)


Kevin Donleavy
Strings of Life —
Conversations with Old-Time Musicians from Virginia and North Carolina
Pocahontas Press, Inc., Blacksburg, Virginia

Reviewed by Dix Bruce

Strings of Life is a wonderfully written oral history of old-time musicians from southwestern Virginia and upper North Carolina. The book spans about 250 years and details three cultures—African-American, Irish, and Scotch-Irish—that collided to form a kind of fertile crescent that gave birth American old-time music. The book concentrates primarily on instrumental musicians, mostly fiddlers and banjo players, rather than singers.

Strings of Life is packed with great stories from the "musicianers," their kin and friends, of how the music developed and fit in their lives, and what it meant to them as a family and a community. Though few of these people played professionally or made their living with music, their stories and reminiscences are riveting: how they learned to play, where they performed, what tunes they played.

Though author Donleavy does write about some of the legends of old-time music (like Tommy Jarrell and Fred Cockerham), most of the text is devoted to musicians who never recorded and were known only locally, or maybe into the next county.

I especially enjoy the first-person stories and quotes Donleavy collected in his fifteen years of research and interviews for the book. They're often funny and sometimes quite moving in their depiction of ordinary folks making music. Many of the vignettes only peripherally concern music.

Take, for example, 90-year-old banjoist Curtis Bruner's comment: "I can't go out and visit and talk to anybody for the dad-burned television. If you say something, they'll grunt, and that's about all you can get out of them. I wish to God there hadn't been one of them things made!" Or Bruner's take on modern youth, "They are intoxicated on ignorance. You can't tell them anything."

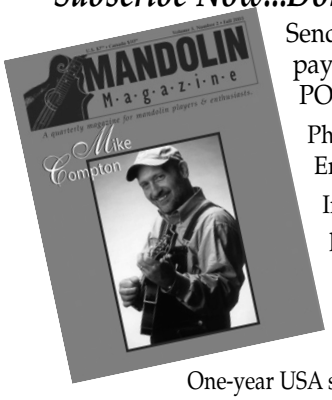
Or the story of Kirby Lowe. Lowe was known as "the cancer doctor." The stricken would come to him from far and wide for treatment. "Kirby would cut an X in the large apple tree across the field from his house. He'd then scrape a small sliver of silver from a coin he always carried in his pocket. He'd press this bit of silver with a specimen of someone's cancerous skin into the cross mark in the apple bark." Kirby never charged for his doctoring and he kept secret the words he spoke alongside the "healing apple tree."

Strings of Life is illustrated with scads of vintage and contemporary photos of the "musicianers" along with memorabilia from the past: posters and newspaper clippings announcing fiddle contests, dances, and concerts. The book is thoroughly indexed by musician and tune so if you want to explore the three references to Andy Bryant or the seven mentions of "Katy Cline," you can do so easily.

A good deal of the text traces where certain players learned their versions of the tunes and includes information on the instruments they played, on tunings and techniques. Several tunes are written out and an interesting shared old-time repertoire emerges from this collection of players and their song lists.

No doubt *Strings of Life* will have its greatest resonance for and relevance to the people of the southwestern Virginia and upper North Carolina area whose relatives, friends, and neighbors are written about. But it's also important to all of us who love this music and cherish the lives and life stories of those who invented it, developed it, and passed it down to us.

It's laudable that author Donleavy took the time and effort to track down these musicians, listen to their stories and tunes, and write up their histories for all of us to

MANDOLIN
M·a·g·a·z·i·n·e
The Magazine for Mandolin Players & Enthusiasts
Bluegrass • Celtic • Jazz • Basics • Blues • Rhythm & Chords
Texas-Style Fiddle Tunes • Classical & Much More
Features on Builders, Repair, Product Review,
Mandolins Around the World, CD, video & book reviews.
Subscribe Now...Don't Miss Another Issue!


Send U.S. check or money order payable to ***Mandolin Magazine,*** PO Box 13537, Salem, OR 97309.
Ph. 503-364-2100 Fax 503-588-7707
Email: MandoMag@teleport.com
Include your name, address, phone and e-mail address.
Visa & MasterCard accepted, include type of card, card number & expiration date.
One-year USA subscriptions (4 issues) are $27
Ask about Overseas/Canada Delivery — requires additional shipping.
See us online at **www.mandolinmagazine.com**

read. It's clear by his writing that he loves his work, his subjects and their music. As one reads, one shares the author's delight in discovering these quirky personalities and how rich and precious their vanishing culture is.

Without works like *Strings of Life*, this traditional culture is in grave danger of sinking without a trace in the blare of loud, modern, commercial, urban, mass music, TV, literature, and film. A book like *Strings of Life* may not hold the inevitable at bay indefinitely, but it does collect and set down a bunch of interesting, entertaining, important and enlightening stories before they vanish forever.

Order from Pocahontas Press, toll free at 800-446-0467. Price is $30.00 plus postage.

Short Run Duplication

CDs Cassettes DVDs

100 CDs....$ 295.00
500 CDs....$ 875.00
1000 CDs..$1250.00

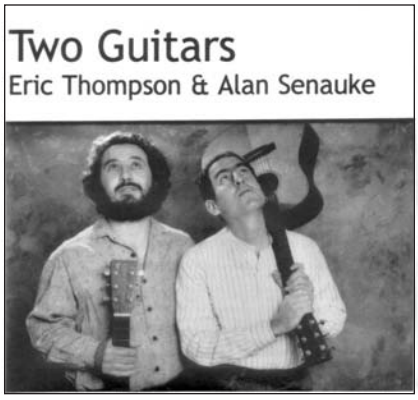
Free graphic layout
No set up fees
No hidden charges
Free sample package
Call Now!

Retail Ready - Includes full color inserts, direct to disc printing & wrap

BLIND DOG STUDIOS
LOUISVILLE, KY.
800-970-2364
www.blinddogstudios.com

CD Review

Two Guitars
Eric Thompson & Alan Senauke
14 Carrot Records



Reviewed by Dan Miller

In the introduction to our CD highlight feature in this issue I mentioned that this issue's feature was getting back to some good ole flatpicking. I also mentioned that Eric McKinney had featured a lot of great standards on his CD. I think I will continue with the straightforward flatpicking CD review theme here, however, the one big difference between Eric McKinney's *Guitar Shop* and *Two Guitars* by Eric Thompson and Alan Senauke is the song selection.

For those of you who are looking for some new tunes to add to your repertoire, this is the CD to get. The majority of the songs on this disc are traditional tunes (there are only two original tunes here, both penned by Senauke), but for the most part they are not songs that you will find in the standard repertoire of most flatpickers. Take a look at the song list at the end of this review and see how many songs you recognize. My bet is that most of them will be new to you.

Both Eric Thompson and Alan Senauke are great players and they both provide interesting and well executed arrangements all of the tunes on this recording. The sparsity of having just two guitars on the recording is very helpful when trying to work on learning any of these tunes. Although this is a nice listening CD, I think most of the readers of this magazine will be grabbing the guitar and wanting to learn a few new tunes many times during each listening. The tunes that made me want to reach over and grab my guitar during the first listen were "Salt Lake City Blues" and "The Yellow Barber."

The diversity of the tunes is another strong point here. There are blues tunes, old-time tunes, American fiddle tunes, Celtic tunes, a couple of Greek tunes and a couple of tunes from Finland . The tempos are also varied from slow and light to fast and driving. On most tunes Eric and Alan swap solos, however, they also do some nice twin work on a few tunes. While most tunes are flatpicked, there is also a little bit of fingerpicking going on here on "Spikedriver's Blues."

The material on this CD was originally recorded between November 1984 and October 1985. It was digitally remastered in 2000. In the liner notes Eric and Alan say, "We have tried to make a record that sounds like the two of us sitting around playing tunes on two guitars—trading leads back and forth, working out some harmonies, exploring individual ways of turning the melodies, but keeping it all pretty straightforward." Well, after listening to the CD, I'd say that they accomplished exactly what they set out to do. Eric recorded with his 1943 Martin D-28 while Alan played at 1942 Martin D-18.

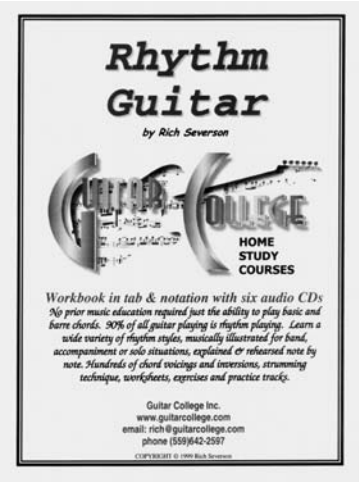
If you like listening to great guitar music played in a straightforward style, you will love this recording. And if you are getting tired of listening to, and playing, the same old tunes, pick up this CD and grab a few new melodies.

14 Carrot Records
1933 Russell Street
Berkeley, CA 94803
alans@kushiki.org

Song List: Bumblebee in the Jug/Koiviston Polska, Salt Lake City Blues, Joe Cooley Medley (Air: The Castle of Dromore, Reels: Humors of Tulla, The Skylark, Roaring Mary), Brighton Blues, Sandy River Belle/Polly Put the Kettle On, O Xeftilis, Spikedriver's Blues, The Yellow Barber, Mikros Aravonyastika, Strange Interlude, Big Mon/Miller's Reel, Noralla Polska.

Instructional Book Review

Rhythm Guitar Guitar College Home Study Course
by Rich Severson


Rhythm Guitar
by Rich Severson
HOME STUDY COURSES
Workbook in tab & notation with six audio CDs
No prior music education required just the ability to play basic and barre chords. 90% of all guitar playing is rhythm playing. Learn a wide variety of rhythm styles, musically illustrated for band, accompaniment or solo situations, explained & rehearsed note by note. Hundreds of chord voicings and inversions, strumming technique, worksheets, exercises and practice tracks.
Guitar College Inc.
www.guitarcollege.com
email: rich@guitarcollege.com
phone (559)642-2597

Reviewed by Dan Miller

The importance of good rhythm guitar playing cannot be overstated. If you've read this issue's cover story you will have received the message from Chris Hillman that good rhythm is first and foremost in all music. If you want to play in a band, the other members of the band are going to want you to be a good solid rhythm player over being able to dazzle anyone with your solos. It is the great rhythm players whose phones never stop ringing from people wanting them to play either on stage or in the studio.

Great rhythm guitar playing is an art. It is one of those very subtle things that everyone thinks they can do, but few really master. It is something that takes constant work, refinement, practice, and polish. It is a very deep well and no matter how long you play the guitar or how deeply you study, there is always something more you can learn about playing rhythm.

The best way to improve your rhythm playing technique, timing, and feel is to play with other people, play along with records, or play with a metronome. You can never get enough of that. However, if you are also looking to improve your knowledge of rhythm—that base of information which informs your rhythm playing—then I highly recommend *Rhythm Guitar* by Rich Severson of the Guitar College. This book/six CD set is part of the Guitar College Home Study Course series. It is full of great information and will challenge your left hand, right hand, and your brain. This course requires some serious work. But as with most things, is well worth the effort.

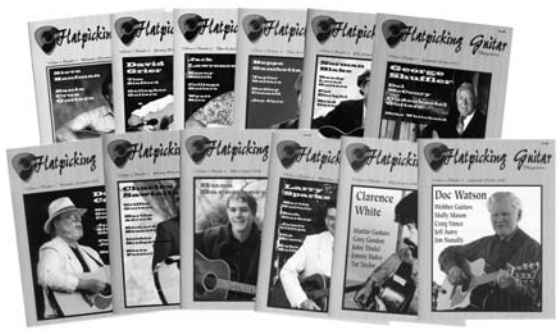
This course is not focused on any given genre of music, it is about learning the fretboard, learning about chords, and learning right hand and left hand techniques that range from country, to rock, to jazz, to blues, to raggae, to funk, to bossa nova, to samba. If you are a bluegrass guitar player, you may feel like learning how to play raggae or funk rhythm guitar would be a waste of time. However, I found that going through the exercise of learning the timing and technique of these various styles of playing rhythm was incredibly eye opening and advantageous.

I think that as bluegrass players we get stuck in a certain right hand rhythm style and have a hard time getting away from it. I have had many people ask me if I know of any instructional material that will help them learn new right hand rhythm patterns. I can think of no better way to get your right hand out of a rut than to explore rhythm styles that are completely different. The more informed your right hand is, the more techniques you will have available to you.

Another thing that I have discovered when jamming with other musicians is that I am usually very comfortable playing rhythm when the song is something where the standard bluegrass rhythm style fits. However, if someone in the group plays a blues tune, a jazz tune, a rock tune...something outside of the country/folk/bluegrass genre, I become a bit uncomfortable because my rhythm style doesn't really fit that well. I find myself wanting to do something different with my rhythm, but I don't really know what it is that I should be doing to better accompany the song. However, now that I have taken the time to go through Rich's course, I feel better equipped.

Having said all of that, I'll will now take you through the material that you will be presented with if you decide to take the course.

The first section of the course is called "Fretboard Dynamics." Here Rich discusses the layout of the guitar fretboard. He provides some very interesting and effective ways to help you memorize, or at least easily figure out, what notes are at each fret on each string. His discussion on the CD is accompanied by useful charts and diagrams in the text. Using Rich's method, if you know where one note is on the fretboard, say you know that the third fret of the high E string is a G note, you can then easily find all of the other G notes on the fretboard using his system. This is a useful thing to know! At the end of this section, as with all of Rich's material, there is a quiz. While Rich's quizzes can are demanding, the process of going through them really lets you know if you've internalized the material or not.

In the next section of the course Rich discusses chord shapes using the CAGED system as his vehicle. The CAGED system is a method that many teachers and students use to memorize moveable chord shapes. The theory is that all moveable chords played on the guitar can be derived from one of these five shapes. If you know the shapes and learn how to move them around,

Back Issues

If you want to complete your collection of *Flatpicking Guitar Magazine* Back Issues, now is the time to call. The first two issues are already gone, others are starting to run low. Order now before you miss your chance!

Call 800-413-8296

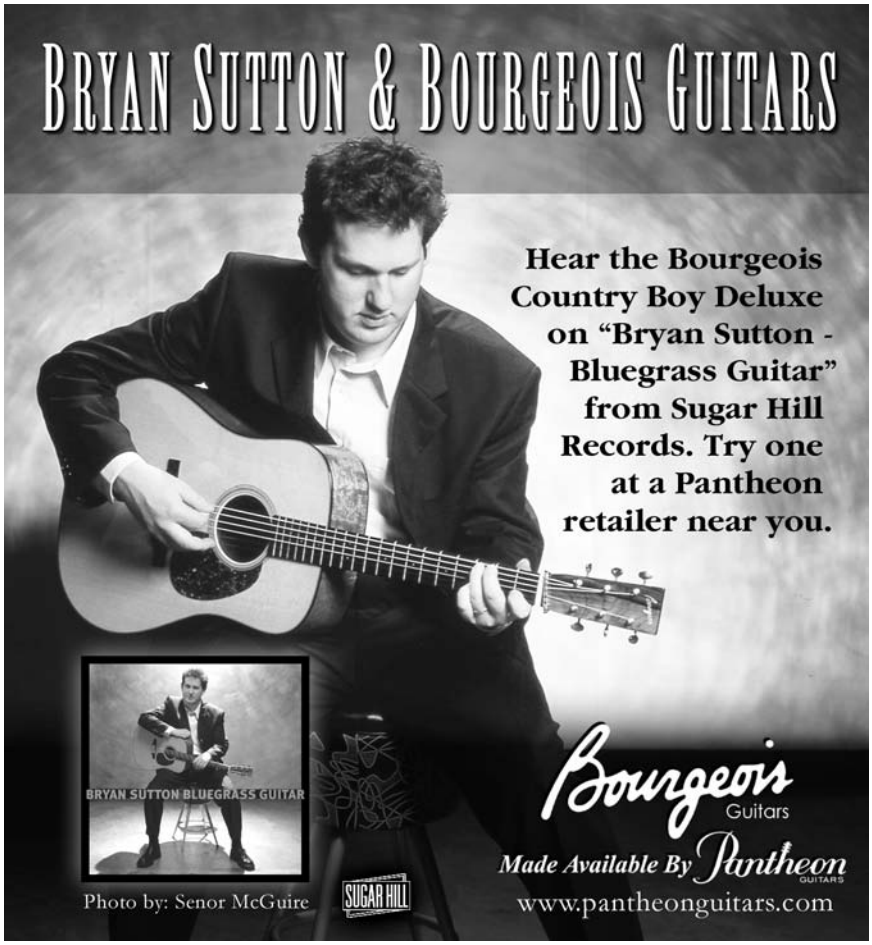
you will be able to find chords all over the neck. There are many books and methods available that teach this system. Rich's teaching approach is easy to understand and thorough. He teaches the shapes and how to move them to form new chords and then gives you a quiz and practice chord progression so that you understand this material in your head and on your guitar. Once again, if you take the time to go through the quizzes and practice exercises that Rich provides, the more you will absorb and understand the material.

In the next section of the course Rich addresses Scale Theory so that he can then teach how various chords are built from certain scale degrees. He first addresses major scales and demonstrates how they are built from the first, third, and fifth degrees of the major scales. His discussions throughout the CDs are always backed up by the use of graphics, diagrams, charts, and examples in the book. The discussion of major chords is followed by a section on minor chords, then dominant seventh chords. Each section is followed by a written quiz and practice chord progressions.

Now that Rich has given you the knowledge needed to get your left hand working hard, the next section, Basic Strumming, begins to address the right hand. At first he simply has you hold a basic C chord and learn a variety of right hand strumming patterns. Twenty-one different strumming patterns to be exact! When you have taken the time to practice all of these strumming sequences, you will have quite an arsenal of strums at your disposal the next time you go to a jam. In conjunction with learning these patterns Rich emphasizes the use of a metronome for timing and indicates strum direction (up or down strums) in the book. The first half of the strumming patterns are various combinations of quarter and eighth note strums. In the second half, he adds sixteenth note strums, muted strums, accented strums, rests, and bass notes to the mix.

In the next section of the course Rich teaches you, in great detail, how to read chord charts. If you think that you know everything there is to know about reading a chord chart, think again. Rich explains more than 27 different notations and symbols that are used in professional charts. The information here is very valuable as he uses most of these notations or symbols in the charts he provides in the remainder of the course.

In the section on strumming Rich has you practice all 21 different strums


BRYAN SUTTON & BOURGEOIS GUITARS
Hear the Bourgeois Country Boy Deluxe on "Bryan Sutton - Bluegrass Guitar" from Sugar Hill Records. Try one at a Pantheon retailer near you.
BRYAN SUTTON BLUEGRASS GUITAR
Photo by: Senor McGuire
SUGAR HILL
Bourgeois Guitars
Made Available By Pantheon GUITARS
www.pantheonguitars.com

holding down the same C chord. In the next section, Strumming a Song, you start to change chords along with the strums that you have learned. Rich also discusses and demonstrates various chord voicings and how to chose the best voicing for a particular chord progression, song, vocalist, or ensemble. In this section he starts with basic chord changes, then teaches several valuable and effective techniques used to spice up a simple progression, including anticipating chords, descending bass lines, "spiked" chord strums for accent, and rock playing with distortion. He not only shows the technique and a practice progression, but also discusses when it is appropriate to use these techniques. When Rich gets into the "spiked guitar" and distortion sections he moves from generic progressions to using popular tunes for practice. With these tunes he not only teaches the technique but he also provides practice tracks on the CD so that you can practice along with either a keyboard or flute playing the melody line. The tune used to practice the spiked technique is "My Girl." The tune used to practice the distortion technique is "Pretty Woman."

I will say here that Rich uses an electric guitar to demonstrate all of the techniques in this course, however, I found that the majority of the course is equally applicable and accessible on the acoustic guitar. For some techniques, like distortion, the progression he provides is still accessible on the acoustic guitar, you just play it without the distortion effect.

Now that we've had some fun with the guitar in our hands playing strum patterns, learning various techniques, working with chord progressions, and playing a few tunes, Rich takes us back in the classroom for some more theory. This time it is a discussion (and quiz!) on major seventh chords. This is a short section however, and after it is over we quickly get the guitar back in our hands to learn how to play a reggae rhythm. After discussing and teaching the reggae technique Rich gives a chart, playing example, and then practice track for the song "Wild World." With each example song in the course Rich not only provides you with the chord chart, but also discusses his choice of chord voicing for each of the changes. This information becomes valuable when you begin to make your own chord voicing decisions.

After having some fun with reggae rhythm, Rich goes back to the theory with a discussion of Chord Families. The three chord families are major, minor, and dominant. He discusses the formulas for building each of these families of chords and gives various examples and voicings. He then provides a practical example of their usage in teaching rhythm to a slow shuffle. The song he teaches here is "Walking After Midnight."

In the next section of the course Rich teaches funk rhythm. As a bluegrass player I didn't think I would ever need, or want, to learn how to play rhythm to funk music. But after going through this section of the course I found that I not only had a lot of fun, but I also learned a lot of new techniques that are applicable to any style. The techniques taught here are sixteenth note funk strumming, playing single stops and playing double stops. The funk section is followed by Rich teaching some classic rhythm riffs to the rock tunes "Free Ride," "Long Train Running," "Listen to the Music," " and "Funky Music White Boy." No matter what style of music you play, these are all great riffs to practice.

In the next few sections, Rich introduces you to more techniques which define the rhythm of different genres of music, including bossa nova and samba. In each section he teaches the techniques, provides examples, demonstrates a song, and then gives you a practice track to work with. While you may never think of yourself in a situation where you need to play rhythm to a bossa nova or samba, the techniques here are valuable to learn and practice as a rhythm exercise if nothing else.

The remainder of this course (discs 5 & 6) are dedicated to jazz and swing rhythm. As with all rhythm methods taught thus far, Rich provides you with the theory, teaches you the techniques, gives you examples, and then provides you with a rehearsal track. He also provides a really great section on chord inversions. The practice exercise for this section involves playing "around the cycle of 4ths" using dominant 7th inversions, minor 7th inversions, and major 6th inversions. Great stuff!

If you are looking to improve your rhythm playing and are ready to work hard at it, I highly recommend Rich Severson's *Rhythm Guitar* home study course!

www.guitarcollege.com

FGM Records Announces their Newest Release:

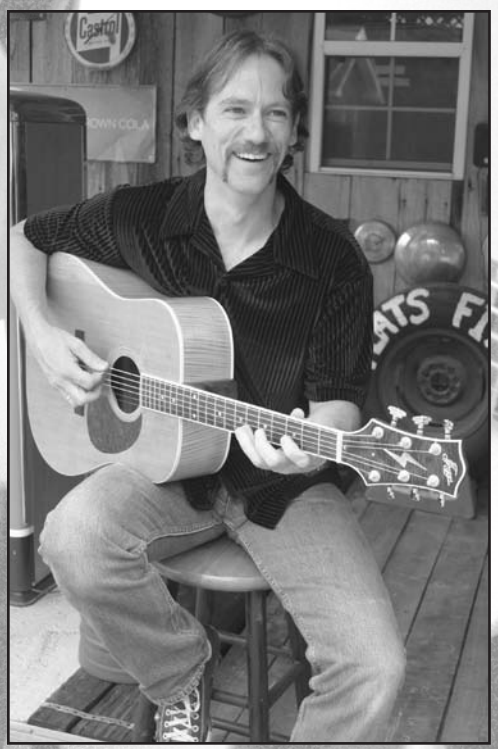
Mark Cosgrove
Sweet Reason

"Ten new tracks from a player's player. With Kenny Kosek, Tony Trischka, Sam Bush and others".

Good Morning Isaac
The Snowflake Reel
Dark Wind Of Missouri
Washington County
Fiddler's Dram
Red Clay Halo
New Camptown Races
Paint The Town Beige
John Henry
Good Medicine

Call 800-413-8296 to Order
or visit: www.fgmrecords.com

FGM Records
www.fgmrecords.com



Study with Brad Davis at the following Workshops and Seminars:

Nash Camp, Nashville, Tennessee
19-24 June 2005

Camp Bluegrass, Levelland, TX
17-21 July 2005

Crossroads University, Clarksdale, MS
1-4 August 2005

Takamine Guitar Clinics
Various store locations nationwide
September 2005

Roanoke Bluegrass Weekend, Roanoke, VA
11-13 November 2005

Banjo & Guitar Cruise in the Caribbean
13-18 February 2006

St. Louis Flatpick Weekend, St. Louis, MO
10-12 March 2006

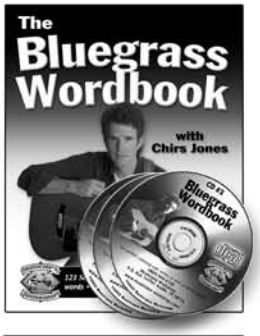
For More Information Visit:
www.fgmrecords.com or
www.braddavismusic.com

Musicianship Made Easy!

MUSICIAN'S WORKSHOP Since 1973

Special Offer!

Order any 2 - Get a 3rd FREE
(of equal or lesser value)
offer expires 2/29/04

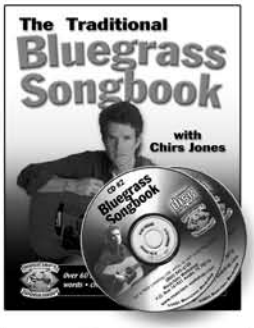


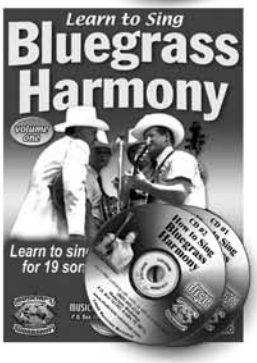
The Bluegrass Wordbook (Volume 1)

The Songbook you can listen to.
Just pop in the CDs or tape & listen to Chris Jones perform each song accompanying himself on guitar, as you read the lyrics & chords in the book. *Over 120 songs.
(3 CDs/Book) #6933.....$32.95

The Bluegrass Songbook (Volume 2)

The Songbook you can listen to.
Just pop in the CDs or tape & listen to Chris Jones perform each song accompanying himself on guitar, as you read the lyrics & chords in the book.
*Over 60 songs.
(2 CDs/Book) #6911.....$29.95



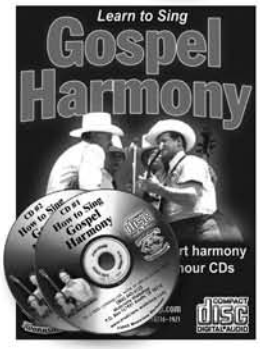


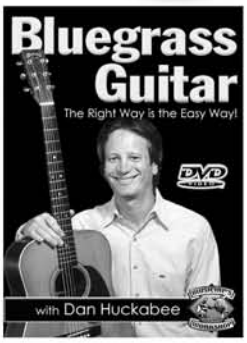
Learn to Sing Bluegrass Harmony

2, 3 & 4 Part Harmony even if you never thought you could! Great for practicing in the car! These courses teach you step-by-step. You'll also learn an easy way to figure out harmony singing parts from you guitar. *Works for all vocal ranges high & low. For each song you will hear: • Chorus of the song All together • Instructor singing the Melody • Instructor singing Tenor • Instructor singing Baritone • Instructor singing Bass **(2 CD's) #6929....$24.95**

Learn to Sing Gospel Harmony

2, 3 & 4 Part Harmony even if you never thought you could! Great for practicing in the car! These courses teach you step-by-step. You'll also learn an easy way to figure out harmony singing parts from you guitar. *Works for all vocal ranges high & low. For each song you will hear: • Chorus of the song All together • Instructor singing the Melody • Instructor singing Tenor • Instructor singing Baritone • Instructor singing Bass **(2 CD's) #6949....$24.95**



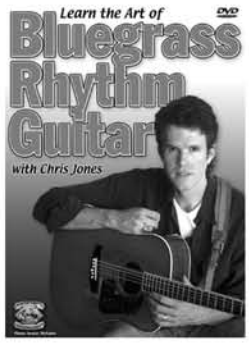


Bluegrass Guitar the Right Way is the Easy Way

Includes: all the details of right hand & left hand technique, hammer-ons, pull-offs, finger exercises, rhythm & strumming techniques, bass runs, changing strings, tuning & much more. Solos Taught: Red Haired Boy, You Are My Sunshine Goldrush, Big Mon, Ragtime Annie
(Video/Tab) #1009 ..$29.95 (DVD/Tab) #7030... $29.95

The Art of Bluegrass Rhythm Guitar

Learn the fundamentals of solid bluegrass rhythm, then transform them into "the art of rhythm". Chris Jones gives insight into the styles of masters like Jimmy Martin, Lester Flatt & Tony Rice Chris takes you from basic right hand fundamentals, tone, & timing, to bass runs, the G-run, strum & chord voicing that give you the tools to master the most underrated skill in bluegrass music.
#6930 VHS... $29.95 #7052 DVD ... $29.95

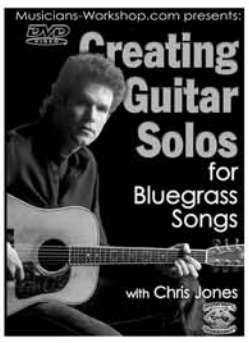


How to Figure Out Music from Recordings

How many times have you heard a great solo on a CD & wished you could play it? This 2-hour DVD teaches the history of lick learning, the ear training benefits, a thorough demonstration of lick-learning machines– &, the reason why "figuring out licks" is so important! Includes: Matching tones to simple songs, learning licks from hit records, preparing the recording, tuning to the recording, figuring out what key it's in, chords, musical ornaments, & developing artistry.
VHS #6337..$39.95 DVD #7042..$29.95

Creating Guitar Solos For Bluegrass Songs

Chris takes you beyond "lick-oriented soloing by showing you how to mold a simple Bluegrass melody into a fancy, tasteful, driving guitar solo, a solo that is faithful to the melody, while being "hot" at the same time. Songs include: Shady Grove, Pig in a Pen, In the Pines, Bury Me Beneath the Willow, Bridge to Portsmouth.
VHS/tab #6895..$29.95
DVD/tab #7044..$29.95

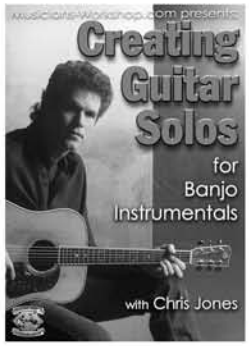


Perfecting Bluegrass Guitar Solos

Learn how to make the most of your practice time with 23 secrets taught step-by-step. These are the procedures you need to achieve total mastery! Learn 4 variations of the contest favorite (Cotton Patch Rag) & conquer all physical, mental, & musical barriers to reach the summit of speed, accuracy, drive, polish, & complete confidence. **DVD/Tab #7041..$29.95**
Video/Tab #3569 ...$29.95

Creating Guitar Solos For Banjo Instruments

Chris takes you beyond "lick oriented" soloing, showing you how to translate banjo instrumentals into guitar instrumentals, by replacing the fingerpicked banjo roll with the more linear "guitaristic" componentry, while being careful to maintain the integrity of the original banjo piece. Tunes taught and analyzed include: Fireball Mail, Dear Old Dixie, Ruben, Cluck Old Hen, & Lonesome Road Blues.
(Video/tab) #6896.....$29.95 (DVD/tab) #7045.....$29.95



VISA MasterCard

Visit our web site: www.Musicians-Workshop.com

Musician's Workshop Bx 161921 Austin TX 78716-1921 Orders: (800)-543-6125 Fax: (512) 327-6603

CLASSIFIEDS

Classified ads will be accepted for guitar and musical related items @ 40¢ a word, 50¢ a word for bold lower case type, 60¢ a word for bold upper case type. Please call (800) 413-8296 to order, or send ad to High View Publications, P.O. Box 2160, Pulaski, VA 24301

Instructional Material:

GUITAR JAM: Play leads to "Blackberry Blossom," plus 11 other classics with our back-up band. A fun way to develop timing. Tape and TAB booklet $16.95 ppd.
Custom Practice Tapes now available! Choose from almost 400 songs and we'll play them slow and fast for twice the jamming. Andy Cushing, 6534 Gowanda St. Rd., Hamburg NY 14075

MUSIC THEORY COURSE FOR GUITAR
Correspondence Course. Certificate issued on completion. Beginning courses also available. Course outline and enrollment order form for this and other home study courses, write to: Jim Sutton Institute of Guitar, 23014 Quail Shute, Spring, TX 77389 E-mail: JSuttonISG@aol.com
Web Site: http://guitar-jimsuttoninst.com
800-621-7669

FREE HAROLD STREETER CATALOG
Over 1,000 flatpick and fingerstyle tabs and cassettes, beginning to advanced. Bluegrass, country, Celtic, Gospel, blues, jazz, and more. LeWalt Publishing, 4930 East Horsehaven Ave, Post Falls, ID, 83854, USA 208-773-0645, www.lewalt.com

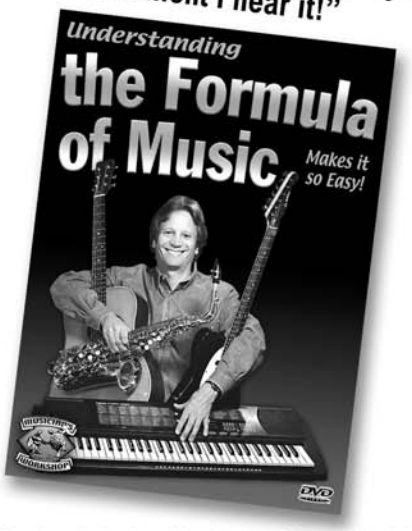
GUITAR LICK CARDS: from standard to stellar, 81 licks are isolated on playing cards. Line them up with the same chord progression as your favorite song and voila! It's a new arrangement! Rearrange the licks for endless variations. They're inspiring! Available for mandolin and banjo too. $11.50 ppd. per set. Andrew Cushing, 6534 Gowanda St. Rd., Hamburg NY 14075.

TEXAS MUSIC AND VIDEO PRESENTS SUPERCHARGED FLAT-PICKING!
David Grier slows down Wheeling, Old Hotel Rag, Engagement Waltz, Bluegrass Itch, That's Just Perfect, Eye of the Hurricane, Impulsive, Shadowbrook, Smith's Chapel, Porkchops and Applesauce, and Lone Soldier - $29.95. Also videos from Joe Carr, "60 Hot Licks for Bluegrass Guitar" and "Bluegrass Flatpick Favorites," $29.95 each or both for $49.95. Advanced Concepts, PO Box 830, Levelland, TX 79336, 1-800-874-8384, Fax 806-894-2580, Web: musicvideo.com
www.musicvideo.com

CUSTOM PRACTICE CDs. Tabs with practice CDs with slow/fast guitar accompaniment. Only $1.50 per song. 100s of titles. Flatpick Guitar, 3-finger style Banjo, and Mandolin. Write for list and more information. Eddie Collins, 8407 Loralinda Dr., Ausitn, TX 78753 or check www.eddiecollins.biz.

PERSONAL, ONE-ON-ONE CORRESPONDENCE LESSONS
Stumped and can't find a competent local instructor? Advanced beginners and intermediate guitarists can now study **via personal correspondence with master teacher Larry McCabe**, author of over 50 published music books. Learn applied theory, improvising, variations, new chords and progressions, arranging, fresh ideas. Roots music, authentic country, and early swing styles are my specialty.
Each lesson is tailored to your ability level and special needs—no canned lessons. Reasonable rates.
Resume:mccabemusic.com
Email: **mccabemusic@yahoo.com**

"When I hear a new song on the radio, I already know how to play it the moment I hear it!"



Sounds magic—but the truth is, all good musicians can do that! And so can you, after we've shown you what to listen for. You will gain an ear for harmony & melody, plus knowledge of the mechanics, as well as the language of musical terms. Everything is laid out in the most logical order, with the easiest examples to practice on. The best thing about it is that it's so much fun, you'll forget you're studying! Be that guy who everyone thinks is a natural-born talent! Now you can learn on your own without being at the mercy of teachers & books. Learn ear training, the Nashville Numbering System, Perfect Pitch, history of the formula, voicing, how to figure out the chords to any song, how to recognize intervals, tempered scale, circles of 4ths & 5ths, & much more! It will give you the understanding that the pros have! It's really just 4 years of college music theory condensed down into 2-hours of just watching TV. Find out why those great musicians are so talented & join 'em yourself! It's not such a mystery if you know what you're doing. Split screen close ups & video graphics put it right in your lap!

Order Today!
2-hours VHS #3518...$39.95 DVD #7038...$39.95

MUSICIAN'S WORKSHOP Since 1973

Visit our web site:
www.Musicians-Workshop.com
Musician's Workshop
Bx 161921 Austin TX 78716-1921
Orders: (800)-543-6125 Service: (512) 452-8348 Fax: (512) 327-6603

www.CHORDMELODY.com
Enormous, unique selection of guitar music! Do you know what you're missing!

CLASSIFIEDS continued

Guitars, Strings, and Accesories:

Guitars New and Used. Authorized Dealer for C. F. Martin, Huss-Dalton, Santa Cruz, Stelling, Weber, Gibson, Will Parsons, and Goldtone. Also banjos, mandolins and fiddles. Discount prices. Call or write for current listing. The Bluegrass Connection, P.O Box 92, Birch River, WV, 26610. Phone: (304) 649-2012
www.bluegrassconnectionmusicstore.com

Personalized Guitar Straps
Your name/band/saying embroidered on a guitar strap. Nylon straps—black, blue, red, green purple,—first 5 letters included in price $10.00 + $2.00 S/H. Additional letters $1.00 each. Checks/money orders are accepted. Barry's Custom Embroidery/ FPG, 6304 Riverview, Kalamazoo, MI 49004 — 269-345-4456

DUSTY STRINGS
Vintage and new guitars at **DUSTY STRINGS** in Seattle. Authorized dealers for Martin, Collings, Taylor, Huss & Dalton, Goodall, Dell'Arte, and Gitane. Call toll-free 866-634-1662 or email musicshop@dustystrings.com

SULLY'S STRAPS: Fine, unique instrument straps for guitar, banjo, mandolin, and dobro. Meticulously handcrafted from the best full-grain saddle harness leather. www.sullysstraps.com .
<http://www.sullysstraps.com>

DAN LASHBROOK
ACOUSTIC GUITAR SET UP
Fossil Ivory Bridge Pins, Nuts, and Saddles. Neck Re-sets, Fret Jobs, Crack Repairs. Specializing in helping you get the best performance out of your guitar. Occasional high performance gutiars for sale.
Call 828-252-1641

"TOR-TIS" SHELL PICKGUARDS
Many patterns to choose from. Impecable workmanship. http://www.stringpull.com, click on inventory or (703) 978-5479
MC/Visa

CD, CASSETTE & VHS PRESS KITS:
Sold empty - simply insert your CD, VHS, Cassette, Cover Sheet or Photo, Paperwork, Business Card www.PitchAPak.com (407)348-3102

FLATPICKING MERCANTILE
Flatpicking Mercantile has a full line of instructional books, CDs, and DVDs for the flatpicking gutiar player. Bluegrass, Celtic, Western swing, Gypsy jazz, and more! Check out:
www.flatpickingmercantile.com

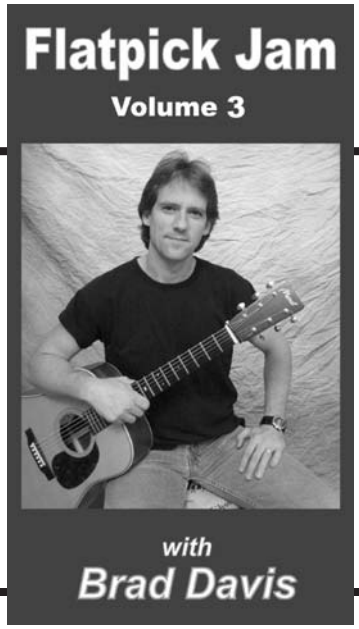
EUPHONON COMPANY STRINGS - First quality major manufacturer strings in bulk at fantastic savings. Same strings you buy in music stores, without the expensive packaging. Acoustic guitar sets extra-light, light, or medium: 80/20 bronze $25.00/dozen, $15.50/half dozen; phosphor bronze $26.50/dozen, $16.50/half dozen. All prices post paid. Twelve string, electric guitar, banjo, mandolin, dulcimer, special gauges available. Write for String Catalog. Euphonon also offers guitar repair and building supplies; Write for Luthier's Catalog, Euphonon Co. PO Box 100F, Orford, NH, 03777, 1-(888) 517-4678

Exotic Hardwood Guitar Picks
Beautifully Handcrafted
Unmistakable clarity & tone
www.Woodenpicks.com

THE ACOUSTIC GUITAR
Your Canadian Connection
Thompson, Northwood, Sawchyn.
Weber, Mid Missouri, Deering,
Engelhardt, Newtone, Wegen,
and Calton Cases
www.acousticguitar.net

BluegrassDVD.com
For a full selection of bluegrass instructional, performance, concert, and documentary DVDs, at incredible prices, BluegrassDVD.com is your number one source!

Brad Davis' Flatpick Jam, Volume 3 is now available on Video and CD & DVD!



Volume 3 Songs: Katy Hill, Lonesome Road Blues, Cherokee Shuffle, Cattle In the Cane, Over the Waterfall, Coo Coo's Nest, Fisher's Hornpipe, Liberty, Texas Gales, Ragtime Annie, Redwing

Blueridge

The Winner is...Blueridge!

From the Lonesome Pine Fiddlers to the Stanley Bros. and on to Windy Mountain, Rebel recording artist Melvin Goins is a First Generation Bluegrass Legend.

The most talked about guitar in Bluegrass is Blueridge, and these guitars speak for themselves. The booming Blueridge bass puts that old thunder back in Lester's G run and the dry, woody tone even smells vintage...

The Blueridge BR-160:

- Aged, fine, solid Sitka spruce top
- Traditional herringbone purfling
- Select, solid rosewood back and sides
- Handcarved scalloped bracing in the traditional forward-X-pattern
- Dovetail neck joint
- Bone nut & saddle

Sugg. retail **$895**

(*Other fine Blueridge guitars from* $495-$3,095)

SAGA, the source.

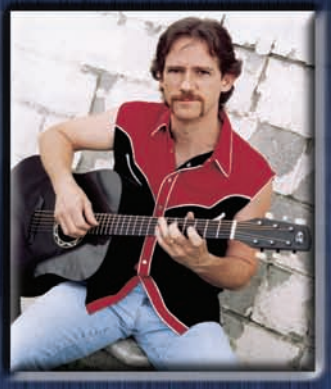
Phone: (650) 588-5558
Dealer inquiries invited!
Visit us at www.sagamusic.com

CA Guitars®

Tim Stafford - Blue Highway

Dean Parks - Studio Legend

Bob Minner - Tim McGraw Band



Brad Davis - Sam Bush

Vintage Tone By Design™

Brad Davis

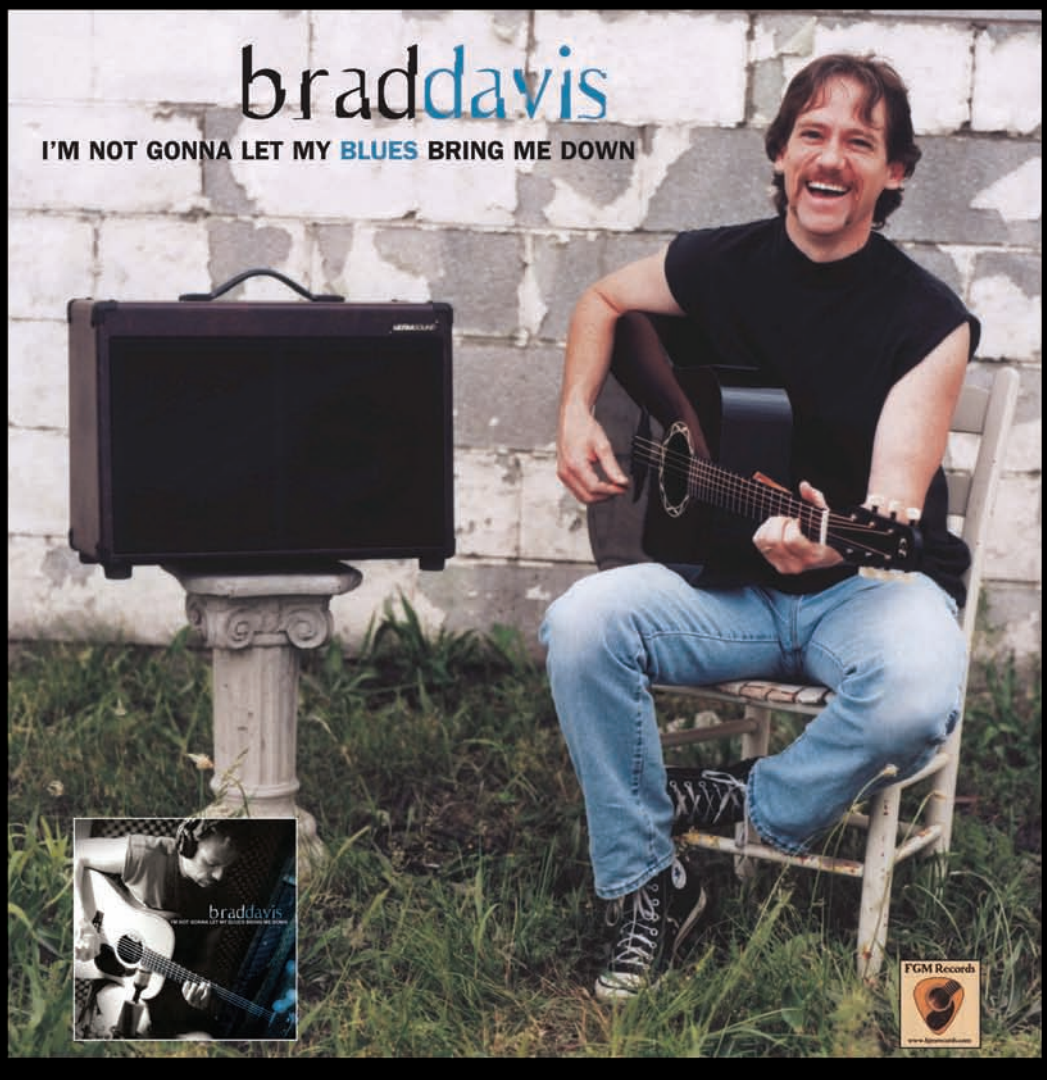
FGM Records
recording artist
Endorses
CA Guitars,
Ultrasound Amps
and
SIT Strings

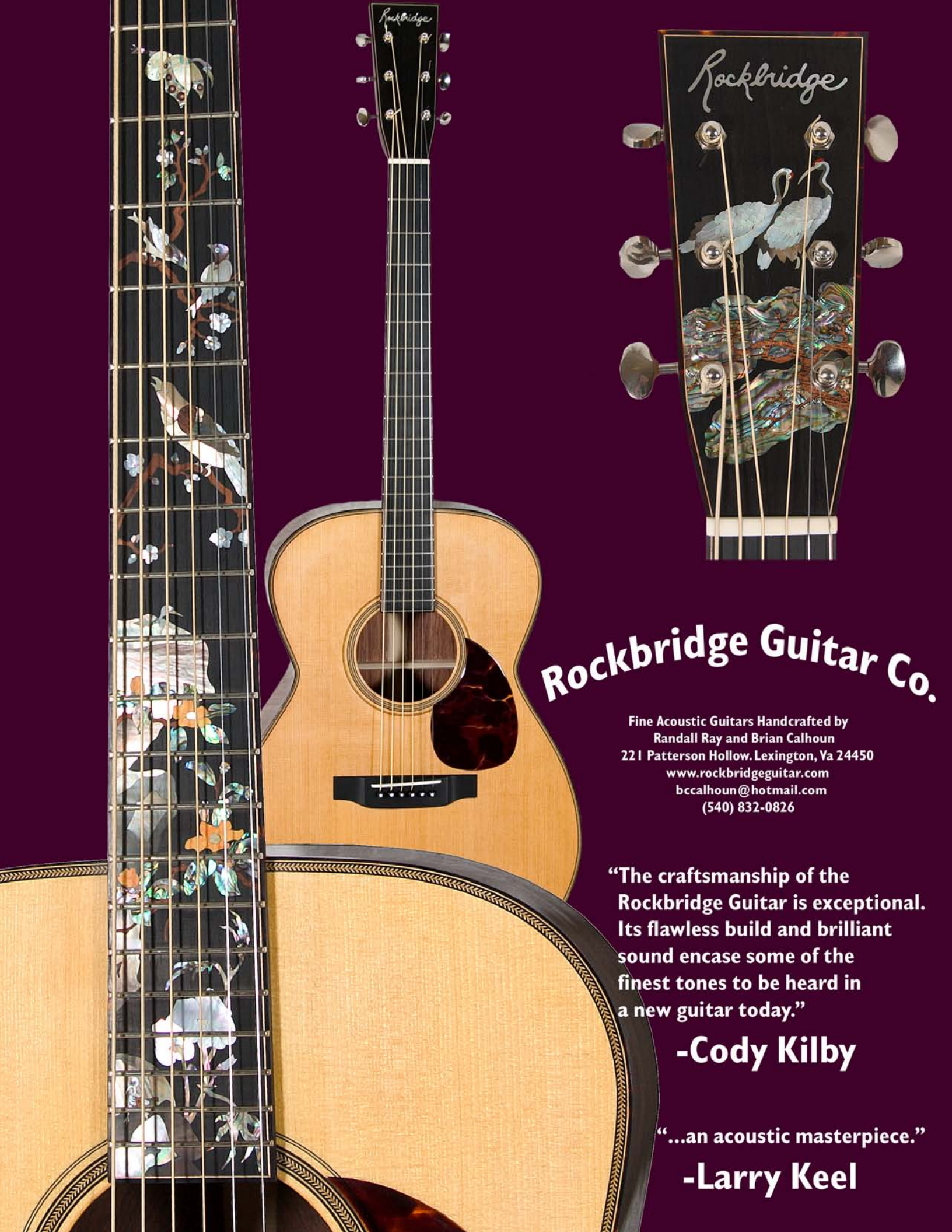
Check Out:
www.braddavismusic.com

SIT Strings

CA Guitars

ULTRASOUND amplifiers





Rockbridge Guitar Co.

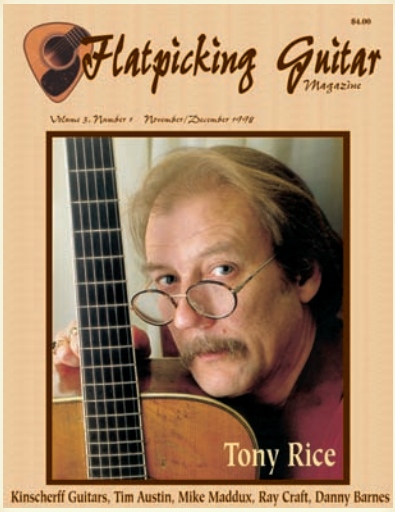
Fine Acoustic Guitars Handcrafted by
Randall Ray and Brian Calhoun
221 Patterson Hollow. Lexington, Va 24450
www.rockbridgeguitar.com
bccalhoun@hotmail.com
(540) 832-0826

"The craftsmanship of the Rockbridge Guitar is exceptional. Its flawless build and brilliant sound encase some of the finest tones to be heard in a new guitar today."

-Cody Kilby

"...an acoustic masterpiece."

-Larry Keel



Flatpicking Guitar Magazine

Flatpicking Guitar Magazine is the complete resource for the flatpicking guitarists. Each issue includes interviews with top performers and guitar builders, reviews of instructional material, new CDs, and guitar accessories, and technical articles and tablature covering a wide range of acoustic guitar topics, including: guitar set-up and maintenance, flatpicking fiddle tunes, rhythm guitar, crosspicking, playing up-the-neck, solos to vocal songs, learning improvisation, guitar duets, music theory, jam session favorites, and much more!

Flatpicking Guitar Magazine **Audio**

Get an instructional CD with every issue!

Flatpicking Guitar Magazine makes available a 70-minute instructional CD with every issue of *Flatpicking Guitar* (we started with the Sept/Oct 1999 issue). Every song which appears in the magazine is played on the CD, both up-to-speed and slowed down for instructional purposes. Plus there are interviews with the feature artists in addition to special guest appearances, song previews from upcoming flatpicking CD releases, and practice rhythm tracks.

Subscription to the audio version of *Flatpicking Guitar* is separate from the subscription to the printed version. The audio CD price is $32 per year in addition to the printed magazine price, which is a bargain at just over $5 per CD!

Call Toll Free to Order: (800) 413-8296 **Visit Our Web Site: http://www.flatpick.com**

Flatpicking Guitar Magazine PO Box 2160 Pulaski, VA 24301 (540) 980-0338 Fax: (540) 980-0557

FLATPICKING GUITAR MAGAZINE SUBSCRIPTION ORDER FORM

Please Print Clearly

Name: _____

Address: _____

City: _____

State: _____ Zip: _____

VISA/MASTERCARD/DISCOVER (Circle One) Expiration Date: _____

Credit Card Number: _____

Signature: _____

Phone Number:( ) _____

Check One	Without Audio	With Audio
One year US (6 Issues):	$27.00 ☐	$58.00 ☐
One year Canada (6 Issues):	$39.00 ☐	$71.00 ☐
One year Foreign (6 Issues):	$43.00 ☐	$77.00 ☐

Send Check or Money Order to:
High View Publications
P. O. Box 2160
Pulaski, VA 24301

Advance payment is required. We do not bill for subscriptions - Thank You!

I'M A PICKER, I'M A GRINNER

I'M A LOVER, AND I'M A SINNER

I PLAY MY MUSIC IN THE SUN

– written under the stars on the hood of a Mercury
on a Martin Dreadnought, Novato, CA, 1973

"THE JOKER," written and composed by Steven H. Miller, Ahmet Ertegun and Eddie Curtis. ©1973, 2001 Sailor Music, Warner-Tamerlane Music, Jim Rooster Music. Administered worldwide by Sailor Music. All rights reserved.
Mercury and Cougar are registered trademarks of Ford Motor Company. ©2002 C.F. Martin & Co. **martinguitar.com**